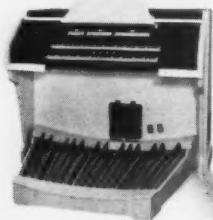


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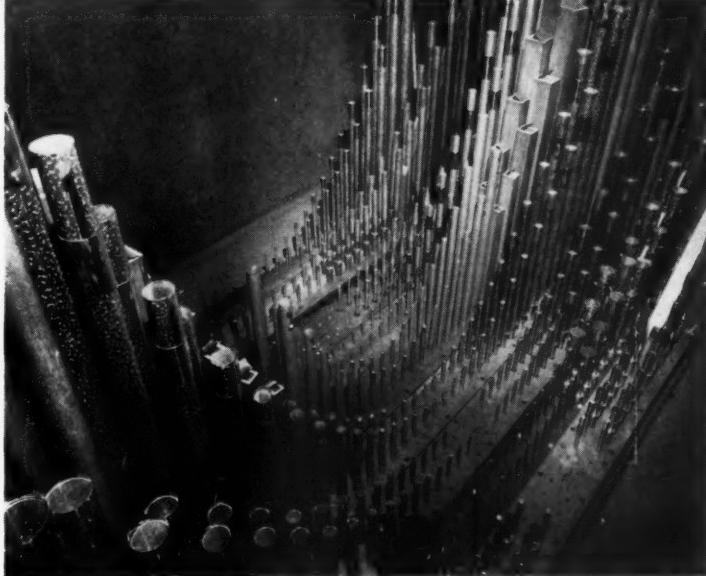
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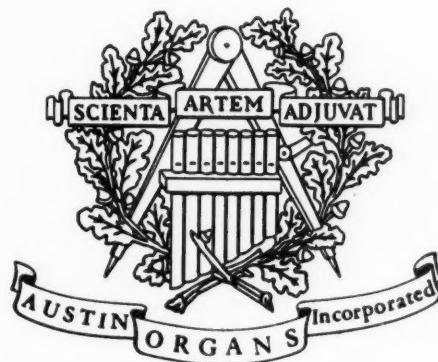
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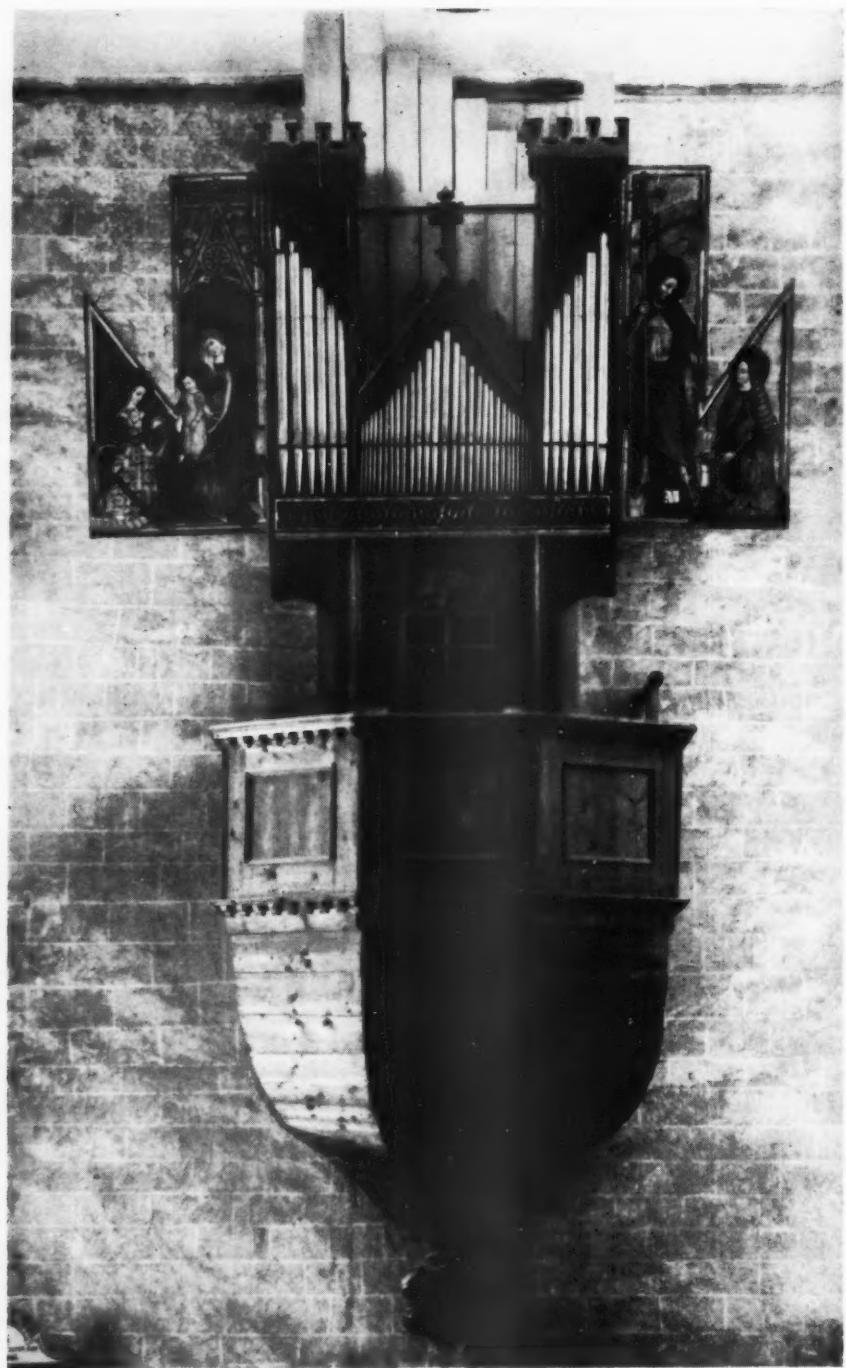
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Case of the Organ
Cathedral of Sainte-Catherine, Sion, Valais, Switzerland

The American Organist

Valeria

The World's Oldest Organ

Franz Herrenschwand, Ph. D.

TAO welcomes a new author to its swelling ranks of world recognized figures in music. Dr. Herrenschwand, born in Switzerland in 1930, is a recognized authority in the fields of musicology and the fine arts. He was granted his doctor of philosophy degree, "cum laude," in 1956 from Zurich University. Since that time he has been an avid student-traveler in his home country, and in Germany, Italy, Austria, France, Luxembourg, Belgium, Holland, England and Denmark, visiting art and music centers and inspecting a great number of outstanding organs.

At present he is a corporal in artillery in the Swiss army. Dr. Herrenschwand hopes to come to the United States later this year. TAO looks forward to further valuable contributions from him.

Jhe chronicles tell us that in 1262 the town of Sion, capital of the Valais (a long valley between two chains of the Alps, starting at the Rhone glacier and ending at the upper end of Lake Geneva) already had two cathedrals. The one within the walled town dates from the 13th century and the other from the 12th century. This latter cathedral rises on a rocky hill and so commands the little town which is the residence of a bishop. The church is dedicated to Sainte-Catherine and it contains among many other treasures the world's oldest organ still playable.

The "ambience du lieu" of this wonderful building is hard to describe, as are all the surprises awaiting the visitor to the church and the Valeria museum. In the middle of the valley there are two hills, both crowned by medieval buildings and both planted with vineyards from top to bottom. On Tourbillon there are the ruins of an old castle, and on Valeria stands the cathedral which equally looks like a fortress.

It is always dangerous to use superlatives but the title this organ receives is duly justified. There is no question that of the three such old instruments still existing the one at Valeria is the oldest. The organ of 1390 in Salamanca Cathedral in Spain is unplayable and the case no longer contains any pipes.

The instrument in Saragossa (Spain) dates from 1413 and was apparently changed in later years. The Valeria organ of 1390 therefore is literally the oldest playable organ of which I know. It was always felt that this instrument is something very special—Arthur G. Hill included it in his work of 1883 "The Organs and Organ Cases of Middleage and Renaissance."

Among the public, two tales circulate telling about the origin of the instrument, but reality has proved that both these legends are wrong. One says that the organ was captured on a warlike expedition of the people of the Valais to the Savoyard Abbey of St. Jean-d'Aulph. The other tells that during the wars in Burgundy the organ was taken away from the Abbaye d'Abondance and brought to Sion by mules. The archives of Valeria house a document stating that an organ was used in the church in 1433. This clearly proves itself while denying the two tales above.

We do not know the name of the organ builder who made the instrument in the 1390's (I speak of 1390 as a generality since the organ might have been built some

years before or after). It is possible that the organ first worked without the wings, but the day came when people tried to combine "the agreeable with the useful" and in order to have some decoration on the case the wings were added to the organ which had already served for some fifty years.

Indeed, if one compares the style of these wings with two large mural frescoes painted for the church between 1434 and 1437, one realizes the unity of the style and the similarity of details and colors which make clear that both paintings originate from the same hand. As stated above, a document tells about the organ in 1433.

The following year a painter of Fribourg was called to the Valeria church where he worked until 1437, the year when one paid "Item 12 florenos pro pictura ecclesie Valeria magistro Petro Magember." He has been identified with the well known Fribourg painter Peter Maggenburg, who appears many times in the documents of that town.

The wings of the organ are double and there are paintings on both sides. The interiors show Ste. Catherine (the patron of the Valeria and the whole Valais) kneeling before the Virgin Mary and the Child (left), and the appearance of Christ to Maria Magdalene (right). The outside pictures the Annunciation (Since these outside canvases were in bad condition and had to be saved, they were removed and put in a glass vitrine in the church).

All these facts help to deny the accuracy of the two legends before mentioned. Besides, the presence of Ste. Catherine—patron of the church—on the wings assures that the organ comes from nowhere else but was created for the Valeria church.

In 1718 the Valais organ builder, Matthias Karlen (1691-1749) of Reckingen, was called to Sion to give his talent to this "corps d'orgue" already three centuries old. He indeed found an "ancient" instrument in every sense of the word. The case and the wings had passed the years well, but the pipes, the mechanics, and the blower showed their age. One should not forget that from the Middle Ages to Baroque times the art of restoring was hardly known in Switzerland, but that defective instruments were mostly replaced by new ones.

By a wonder, the organ at Valeria fortunately escaped this fate. Standing in a fortress-like church high above the valley, the organ was kept and left in constant working condition and was never touched by men who intended to destroy. So, no wars and revolutions! Besides, the Reformation did not reach this part of Switzerland and finally this old organ was restored by Karlen, a builder who loved his trade—a connoisseur who tried to save. No doubt every other builder would have advised the chapter of Valeria to have a new organ built for they would not have wished to spend that much time with a partial reconstruction. But Karlen gave a new life to this bijou!

By a hardly visible but very well audible modification he incorporated into this instrument the characteristics of a "Grand-Orgue;" that is, he based the sound pyramid on the 8' level and added a pedal of 16'. In a few words this is what he did:

After taking out all the pipes he eliminated the old 4'

chest which was certainly not the original one (at the end of the 14th century the organ hardly had "Springladen" with distinctive stops). The 4' Praestant (so far in front from B to ca. f²) was put into the case to give room for the Principal 8'. The flat part and the two towers easily house a Principal 4' but not an 8'.

So Karlen cut the case at the bottom of the pipes and put some 7 cm. (ca. 3") of wood in between in order to make it higher. The increase of the height is so minimal that the proportions of the case are not changed even for the expert eye. Eight wooden pipes of the Principal 8' were placed outside the case (they are hidden by the wings). In 1954 these pipes were painted gray as well as those of the Subbass 16' behind the case in order to make them invisible. Karlen added a small chest for the two Pedal stops (Subbass 16' and Gedecktbass 8' which have but one slider and sound together) and combined this section with the lowest octave of the manual by a permanent coupler. This Pedal is very rudimentary: it has but the nine keys of the short octave.



The stoplist of the organ after Karlen's restoration was as follows:

Manual (45 notes C to c³):

Principal 8' (C-B flat wood, behind the case, metal, from B, in front)

Octave 4' (Old Praestant 4', C-G attached to Koppel 4')

Koppel 4³ (only flute stop in the organ, stopped [of walnut])

Quint Major 2 2/3' (the four lowest pipes 1 1/3')

Superoctav 2' (gothic)

Quint Minor 1 1/3' (gothic, from d sharp², 2 2/3')

Mixtur 1', 2 ranks (the 1' gothic, C-b flat 1' plus 1/2', b-b¹ 1' plus 4/5', c²-c³ 2' plus 1 3/5')

Pedal (9 notes C-B):

Subbass 16'-8'

Wind pressure 45 mm (50 mm=2 inches)

Material dating from 1390:

Case (only about 1 1/2 feet deep, larch wood) with all ornaments and the painting on the lower part. Three ranks of 135 gothic pipes belonging to Mixtur (1'), Superoctave (2'), and Quint Minor (1 1/3').

Between 1433 and 1437: Both wings.

Before Karlen: Mechanics (action), the manual and the four remaining ranks. This material (especially the stops) may very well date from 1390 but this cannot be proved.

Of 1718: The manual chest (oak) for 7 stops, the Principal 8', Pedal, the Pedal chest (oak) with stop and key action for the Subbass 16'-8', two blowers.

The gothic pipes are quite heavy as they contain much lead. All pipes measure quite narrow—that's why the bass pitch is so clear but never incisive. The pitch is original, the a¹ with 897 vibrations at 15° Celsius is quite high (almost b¹).

In this refreshed state the organ served the whole 18th century. It is uncertain whether it was regularly cleaned and revised by an organ builder. Since the French Revolution the instrument seems to have been abandoned. The defective blower made it a silent museum piece and over the years a ruin. Nobody took any interest in it and the dignified cathedral did not hear its wonderful sound anymore. The services were held only in the downtown cathedral.

The late thirties and the forties of this century revived interest in old European organs and so it was obvious that the experts started considering a thorough restoration of this unique instrument. Collecting of money took quite some time but finally in 1954 sufficient was found. Dr. Rudolf Rigggenbach of Basel was able to locate some generous patrons and together with the organ consultant, Ernst Schiess of Bern, he started realizing on the project.

From the very beginning it was clear that the restoration of this instrument was for no builder a work to make money out of. It was impossible to use an easy and commercially fruitful method and just replace the old by the new. As did Karlen, one had to work like he and his predecessors had done—one had literally to lose precious time and to produce the work of a real artist.

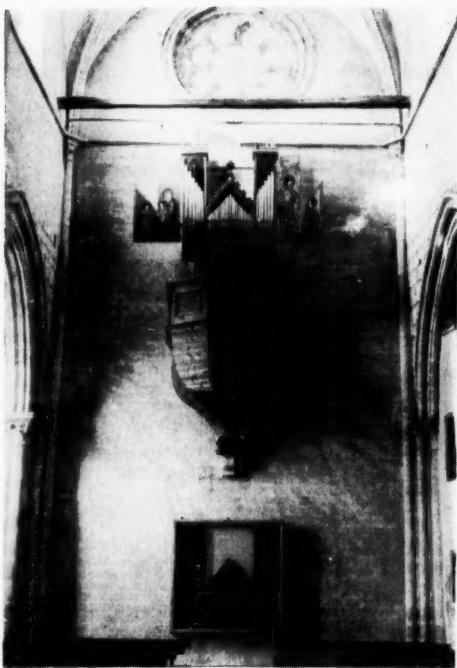
From early summer to the beginning of October 1954, the organ was overhauled. After October 3, it was built up in the church again. Soon everybody realized that it was true what was said later in a final report about the organ: "A Valére, il a été fait un travail superbe, remarquable en tous les points! Réalisation magnifique ou nous ne trouvons absolument rien à reprendre, ni musicalement, ni architecturalement."

The delicate restoration of the wings was entrusted to the Basel Museum of Fine Arts, directed by Dr. Georg Schmidt; the restorer Dr. Paolo Cadorin did a splendid job with the unique paintings so precious to the case.

Even more important was the work on the sounding material and the various other parts of the organ. This was done by the Th. Kuhn A. G. Company of Männedorf under the direction of Hans Walch. The result is outstanding. In the organ of Valeria there is not one modern piece, not one new pipe. We have to admit that the restorators found a complete organ without one pipe missing, but mechanically as well as in the pipework a very defective ruin.

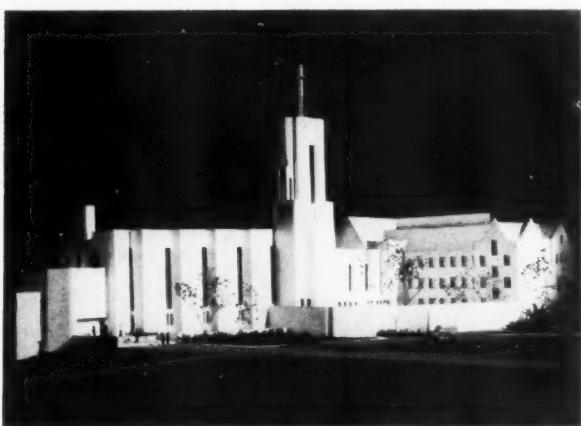
One exception of course is the new electric blower which provides the wind under the same pressure (45 mm) as did the old blowers moved by human power. Nevertheless, these old blowers are kept in the original chamber behind the organ (above the narthex). So this unique organ sounds again! If ever it needs another restoration, it is my hope that those workmen will work on it with the same ideals in mind as had those in 1954.

November 7, 1954 was the great day when the instrument was played again (by Father Stephen Koller, O. S. B., of Einsiedeln Abbey) in a Solemn High Mass celebrated by the Bishop of Sion, Msgr. Nestor



Adam, and in the following recital, with works of Bassani (1550) Sonata in fa maggiore), Frescobaldi (1627, Toccata soprano i Pedali), Froberger (1667, Ricercare), Lebègue (1610, Les cloches), Martini (1726, Canzone "La Martinella") and Sweelinck (1580, Variations on "Mein junges Leben hat ein End"). The Sion Cathedral choir assisted with works by Palestrina (Missa Papae Marcelli).

With the first note everyone realized how well the organ with such a modest stoplist of ten ranks was able to fill the considerable dimensions of the cathedral, and this not only because it hangs on the west wall of the church but in the first place because it is properly voiced and harmonized. Its possibilities surpass by far the modest number of stops (the absence of a soft 8' flute is never felt, thanks to the wonderful sounds of the Principal 8' or the possibility to play the Koppel 4' one octave lower). Every rank is individual but the plenum is probably the most striking experience of the instrument. The timbre of the organ and the variety of colors in the painted wings make it a real homogeneous unique gothic ensemble.



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Quintaton	16'	61 pipes
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Salicional	8'	61 pipes
Principal	4'	61 pipes
Waldflöte	2'	61 pipes
Fourniture	IV Rks	244 pipes

SWELL ORGAN

Gambe	16'	12 pipes
Gedeckt	8'	61 pipes
Gambe	8'	61 pipes
Dulciana	8'	61 pipes
Nachthorn	4'	61 pipes
Prinzipal	2'	61 pipes
Plein Jeu	IV Rks	244 pipes
Bassoon	16'	61 pipes
Trompette	8'	61 pipes
Oboe Schalmei	4'	61 pipes

POSITIV ORGAN

Unenclosed		
Quintflöte	8'	61 pipes
Rohrflöte	4'	61 pipes
Fugara	4'	61 pipes
Prinzipal	2'	61 pipes
Zimbel	II Rks	122 pipes
Cornet	II Rks	122 pipes

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PEDAL ORGAN

Violone	16'	32 pipes
Quintaton	16'	from Great
Gambe	16'	from Swell
Spitzprinzipal	8'	32 pipes
Violone	8'	12 pipes
Gambe	8'	from Swell
Spitzprinzipal	4'	12 pipes
Violone	4'	12 pipes
Sesquialtera	II Rks	64 pipes

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NOTES ON BACH - VI

Gilman Chase

Any good performance
should be an explanation
of the work.

ANDRE GIDE

PERFORMANCE

When the performer has absorbed the fundamental stylistic conventions which were in common practice in 18th century music—the rhythmic alterations not specifically indicated in the music—the various ornament signs and the correct manner of realizing them, and some certain knowledge of the instruments of the period and their expressive possibilities and limitations—when these fundamentals are clearly understood and applied, he must then dig deep into the music itself and discover the emotional qualities contained in it. This is something that is now quite unpopular among the "purists" who find contrapuntal music completely satisfying when performed with mathematical precision. Period. A shallow view! Especially since 18th century composers did not intend their music to be played exactly as indicated in the score.

Furthermore, the precision machine type of performance robs the music of its vitality and emotional appeal. Instead we hear the usual static quality of performance that is now more or less customary, even though certainly incorrect and unfair to both composer and listener. Many try to compensate for this sterility by imbuing the music with a false excitement induced by playing it at an unnecessarily rapid pace. This is an old trick that fools only the casual listener, and is a temporary cover up for lack of musical expression marks in the printed score. If performed, per se, without considering the techniques of the period, this music is lacking in emotional appeal due to the inaccuracies of early notation. Bear in mind, too, that little of this music was scored for publication but was, in Bach's case, written for performances under his guidance and direction almost exclusively. His singers and instrumentalists were accustomed to the irregularities existing between the score and its realization in performance.

It is not unreasonable to believe that any performers who erred in some of these interpretations of Bach's music were promptly drilled by J. S. B. and set right in the matter in blunt terms (he was not known for his tact). As stated earlier, Bach's music miraculously survives in black-and-white performances, his marvelous melodies surmount even inaccurate rhythmic treatment. But Bach's music is in color and the etching treatment robs it of its true splendor and complete effect.

Black-and-white reproductions can never approach the original, they only hint of the original masterpiece. Today, with very few exceptions, we hear nothing but the black-and-white—the vital things which fill in the magnificent colors are purposely omitted or ignorantly by-passed. Musicians can find much of technical interest in such performances, but the lay audiences are mostly bored, though they rarely know why, with the incompleteness of the portrayal.

To a student or scholar a fugue may be an exciting solution to a mathematical problem in triple counterpoint,

but to a non-student a fugue can be a boring experience unless something exciting happens musically to maintain an emotional interest. A climax must be made apparent or the piece is a meaningless bit of counterpoint. Direction must be pointed out by the performer, or, as Gide says, "any good performance is an explanation of the work."

All the universal expressions of human emotions are present in the music of Bach, and these can be vitally revealed only by a correct understanding of the basic element of all the arts involving movement and time (music, dance, drama, and poetry), and this element is timing. Rhythmic timing is the ability to play the note, move the arm, speak the word **at the right moment**. This is a native instinct with true artists, and can be only superficially taught those who lack this sense of timing.

This is the precious quality that is absent in most musical performances today, and is especially evident in the playing of old music where present-day customs do not permit the dramatic element which good timing infuses into performance. Devotion to the printed scores seems sufficient. Also the halo which surrounds the name Johann Sebastian Bach awes performers and prevents them from what is called "tampering" with his music, even though many instinctively feel that certain pauses, accelerations, and decrescendos are right and necessary to the message of the music.

An instance of this very thing came to the author's attention recently and is noteworthy: A young and enthusiastic choir director in a prominent church solved a problem that had worried him for many years. The long and seemingly monotonous passages toward the end of the Hallelujah Chorus in Handel's "Messiah" required only a gradual increase of tempo up to the final chord to make musical sense of the piece—musical and dramatic sense of a high order.

This infusion of a dramatic bit of good timing added immeasurably to the climax of the chorus, and his efforts were highly approved by performers and listeners both, who considered the results exciting and thrilling (as they should be). This young director has furthered his actions and added to his laurels by insisting that "Messiah" is chamber music and has so performed it with a small choir and small chamber orchestra with harpsichord. Reactions to his efforts have been praiseworthy from all participants and from all standpoints.

In the performance of Bach's music there is no definite one way to play the score. There are many excellent ways, as in all music. One can rightly insist upon authenticity in technical matters, but within this framework of 18th century conventions the emotional qualities become a highly individual thing, and should remain so. No one has the right to say, for instance, that any certain prelude or fugue in the **Well-Tempered Keyboard** should be played at any designated metronomic pace, or at any certain degree of loudness or softness—these are matters of personal taste and judgment—but one can expect the keyboardist to have some definite knowledge of the instrument and its possibilities and limitations as a basic guide

to his interpretation. It matters little how Beethoven performed the Bach keyboard pieces (as reported by Czerny) for Beethoven knew less of the Cantor's music and the performance traditions woven into them than do most first year students in our conservatories today.

The picture of young Mendelssohn playing Bach for Goethe is one that is fraught with uneasy possibilities: a precociously talented youth plunging into keyboard masterpieces of Bach in a spirit of surface rapture so common today among young students who have just "discovered" Wagner. In both cases there is starry-eyed wonder but slight comprehension of the issues involved. Harpsichords and clavichords were considered old fashioned in Mendelssohn's day, just as were the techniques of performance of Bach's generation considered outmoded.

Mendelssohn's knowledge of these two important elements—proper instruments and proper techniques of presentation—was undoubtedly slight, and the results most probably were dim impressions of the originals. Even so, Goethe was deeply moved for a variety of reasons. One cannot help but wonder at his emotional response had he been presented with a full-color performance with all the rhythmic vitality originally intended!

As a parallel perhaps the experience of hearing a young singer plunge into one of Schubert's great songs today is appropriate. The music is performed literally, with slight knowledge of the original intentions and only a vague understanding of the language and sentiments involved. The singer is no doubt cognizant of the greatness of the music, but he has insufficient knowledge of Schubert and his generation to give life and excitement in an authentic manner to the sentiments and melodic outbursts of that era. Certainly no pianist should commence his study with the music of Bach, nor should any young singer be allowed to tackle Schubert. Acclimation is vitally necessary in both instances to avoid shallowness and one-sidedness in interpretation.

Universality of appeal is not the question here. Granted that under any circumstances the great melodies of the past will find receptive listeners today. Great melodies will remain great and lasting regardless of the manner in which they are performed. So will the plays of Shakespeare—their messages are universal in spite of modern treatments and conceptions of staging and costuming. But how much of the vitality is lost on a modern stage by separating the actors from the audience when one considers the intimate contacts provided for with the apron stage of the Globe Theatre and the "in the round" effects so clearly possible. Bach "in the round" is the thesis of this book of notes.

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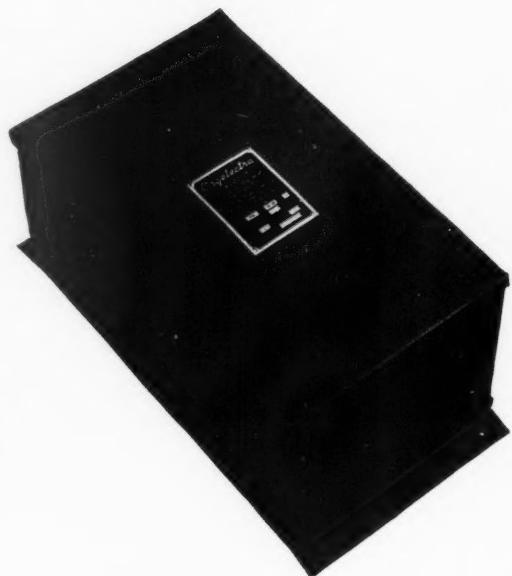
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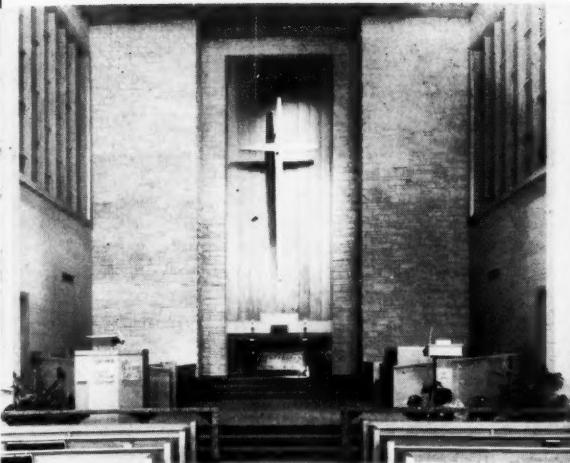
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Musicianship in Improvisation — 4.

Rowland W. Dunham

THE MOVING BASS

*T*here is a practice followed by Brahms apropos in this connection. When examining a manuscript by some ambitious young composer, the master would cover the upper parts to scan the melodic line of the bass part. Should this voice show unsatisfactory contour the manuscript would be returned to the writer without comment.

This procedure is a significant indication of the essential position the lowest part occupies in musical composition, which for the improviser has equal importance. Adequate harmony courses will require care in maintaining bass parts which are musical.

At the outset in this project there should be many written essays in simple lyric style mostly note against note. The details incorporated in the first project will be applied this time to both voices. There is now the additional problem of both parallel and contrary motion. It is by no means sufficient to secure a series of pleasant sounding intervals, especially when they are in the same direction. Use of the graph, described last month, will picture the situation.

*A*fter some experience has been gained by writing, a research into musical literature supplies a number of models for further attempts on paper before keyboard sessions are tried. There are many pieces in two voices which may be discovered for study, especially in works of the baroque period. Minuets were often in two parts. Originally they were generally of this simple nature. The fact that the added section was called the Trio resulted from the custom of inserting a middle (third) voice. However, it is not necessary to find two-voiced examples for the two outside voices in more full-voiced music will furnish ample illustration. Such movements as the *Largo Appassionato* in Opus 2, No. 2—the *Andante* (first movement) in Opus 26, the final basis for variations—*Andante molto cantabile* in Opus 109—all Beethoven sonatas—contain typical movement of soprano and bass. Notice the use of rests momentarily relieving the continuous series of the two sounds, also the appearance of faster moving notes for variety.

In such a union of two sounds there will be a resulting harmonic implication which occurs in similar contrapuntal study. This demands some attention to these passing chordal effects which must not be permitted to distract attention from the main objective which must always be available.

Keyboard attempts to invent a double melodic line should follow the identical plan of simple lyrical style. Try to incorporate the items of interest learned originally in the study of the most simple melodies. The matter of climax needs some attention. These crests of intensity are applicable to both voices. In the Opus 109 reference, a striking upward progression in the bass reaches culmination before there is a crest in the upper voice. This movement is in two balanced phrase periods. The soprano climax actually arrives in the second division.

Some experiments in imitation are advisable after some experience has been gained. Still lyrical, these may be inserted conservatively and may be used freely with no exactness necessary in intervals. A canon will be fascinating.

Incorporation of instrumental techniques should come

gradually as a natural evolution and only after there has been substantial fluency definitely acquired. Detail is not necessary here. Most of the essential features should already be available.

THE TWO DIVISION FORM

*T*his expansion is concerned with the addition of a second period similar in style to an initial antecedent and consequent. The first period may end on the dominant, the final cadence naturally on the tonic. Balanced phrases are advised in early efforts.

As indicated in the Beethoven Sonata Opus 109, the two period form is an opportunity for a longer piece of music. There are two types possible. Even in the balanced phrase period, it is elective to use the independent type which has no reference in the second period to the melody of the first. The *Andante* in Haydn's "Surprise Symphony" is a good example in addition to the Opus 109. Many similar citations could be given.

Alternative is what is known as the **Bipartite with Partial Return**. In this type the consequent of the second period contains melodic material derived exactly or partially from the first period (often its opening phrase). This is probably preferred by many composers in the interest of unification. Examples abound—the first movement (**Tema**) of Mozart's familiar piano sonata in A Major. There is an extension in the second period. The first number in Schumann's *Papillon* is a double period with two eight-measure periods. Extensions may be used in either or both periods.

*O*bviously the challenge of this project furnishes material for many diversifications and unlimited practice, written and keyboard. By achieving real success within the area of this present consideration the basis for distinction in improvisation will be assured. An approach to immediate invention has now been made which is logical and artistic progression. While composition and improvisation differ in many respects, their resemblances are so strong and so mutually necessary for musical invention that it is difficult to believe any extempore performance of real merit can be possible without the knowledge of possibilities of craftsmanship.

Corder defines composition as "the utilization of resources." "Merit," he says, "lies in knowledge of these multifarious resources." It is certain that only conscious intelligent labor can ever lead to a "true sub-conscious ability" so remote from mere undirected instinct so fondly termed "inspiration." This utterly erroneous belief in the sole dependence upon what is loosely called talent is, says Corder, "no more really clever than the aimless rambling of the second-class organist when playing the congregation in." Few who call themselves organists would relish the appellation of "second-class." How many organists are actually first class when they demonstrate their skill even in the simplest improvisation?

Project

*T*he procedures have been thoroughly described. An adequate mastery can be accomplished only by individual effort spurred by determination and patient attention to details. Self criticism of the most severe character may add appreciably to the growth of those superior virtues of the superior musician—taste and imagination.

Music in Dominican Life

Alfred Gorton, O. P., Mus. Bac.

Catholic liturgy is most suitably carried out and best observed in monasteries which flourish today with perhaps the greatest vigor they have ever enjoyed. Typical of the various orders in the Church are the friars of St. Dominic, founded over 700 years ago, following a tradition of the early monks and hermits of the desert who preceded them. As a context for better understanding of the liturgy, this article will delineate something about the Dominicans, the Order of Preachers, and then the very large part music plays in the daily worship they offer to God.

The friars, in common with monks and nuns, are called **religious** because they have made vows to God. They have put aside some aspects of life so that they may more diligently pursue others, particularly charity. The name **religious** does not mean that one is necessarily more holy or devout, but rather that he has promised something to God and now he must fulfill what he has promised. He has a contract, as it were, with God.

Religious promise poverty wherein the goods of this life are given to the control of another; they promise chastity, following St. Paul's advice that "he who is unmarried is concerned about the things of the Lord, how he may please God;" (I Corinthians 7:32) and they promise obedience where even their own wills are freely given to God in the person of established superiors. There are different orders of **religious** because the work to be done is so diversified. There are sisters to teach in schools, or nurse the sick, or care for the homeless and aged. Some orders of men teach in colleges and seminaries, others are pastors of parishes, and some, like the Trappists, abandon all external social work so they may more easily consider God in long hours of manual labor and contemplation.

The purpose of the Order of Preachers (*Ordo Praedicatorum*) is found in its very name. *Praedicator* means not only a preacher, but a learned man, a doctor, a professor. Dominicans have a doctrinal mission of instructing the faithful, and even those who lead the faithful, in the truths which God has revealed. They are theologians. They study God and the whole of creation He has made. It was St. Dominic himself who was, as the Pope's personal theologian, the first Master of the Sacred Palace, hereditary office of his Order. Among the most outstanding theologians ever to teach in the Church is St. Thomas of Aquin, a Dominican.

Since theology is the study which looks at all knowledge by using the light of God's revelation, it follows that a Dominican's life must be particularly devoted to study. Every aspect of that life must have a beneficial relation to theology or be jettisoned. Thus, St. Dominic established his Order of the vows, and raised it on three walls: study itself; prayer, so study would not become academic and sterile; and certain monastic customs—community life, fasting, silence, etc.—lest the villain of intellectual pride come "stealthily in and destroy even good works." (St. Augustine, *Rule for Monasteries*)

Each friar has completed a liberal arts education before being admitted to the Order. He lives one year as a novice studying the history, usages, and purpose of the Friar Preachers, during which time he is free to depart at will. Vows are then taken for three years, the duration of the study of Aristotelian-Thomistic philosophy. Once



Dominican House of Studies (St. Thomas Aquinas Priory) River Forest, Illinois.

again, upon expiration of the vows, the student is free to leave. If the young friar determines to continue, and the Order is still willing to accept him, he takes solemn, perpetual vows and begins a four-year course in theology, culminating in ordination to the priesthood. Advanced work in philosophy, theology, and canon law will follow only then.

Beside the abundant time and opportunity Dominican life offers for private prayer and meditation, there is the liturgical prayer sung commonly in choir. This liturgy is a Christian heritage from Judaism. In the Old Law, the primary mode of prayer was sacrifice carried out in the Temple at Jerusalem. Synagogue worship—a service of scripture, commentary, and prayer, but without sacrifice—was developed for the many Jews who lived away from the Holy City. With Christ's advent, the synagogue worship developed into the Divine Office of the Catholic Church, and, at the Reformation, into the ordinary Sunday worship of Protestant Christians. The Temple sacrifice is analogous to the Mass, but sacrificial worship was abolished for Protestants by the 16th century reformers. This ancient division of synagogue-Divine Office and sacrifice-Mass is the basis of Catholic liturgical worship. First we shall examine the Divine Office as it is carried out in the Order of the Preachers.

The Office, a daily occurrence, takes about an hour and a half to recite when monotoned, and about three to four hours when sung. The entire psalter is recited once during the course of a week (the *Book of Common Prayer* has adapted this to a once-monthly recitation) by being divided into sections and sung at various hours, so-called from the differing times of their recitation. These services should be easily understood by Protestants for they are the immediate predecessor of the worship in both liturgical and non-liturgical churches.

Matins begins the day at midnight with the psalm *Venite adoremus*. There follow nine psalms and three groups of lessons: the first group is a passage from the Epistles or the Old Testament (corresponding to the first lesson of Morning Prayer); the second is a biography of the saint being commemorated or else a homily (dropped from Morning Prayer); and the third is a short sermon on the Gospel soon to be sung at Mass (changed in

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Morning Prayer to a passage from the New Testament). Matins is closed with the singing of the *Te Deum*. Lauds follows immediately and consists of five psalms, some scripture, a hymn, the canticle *Benedictus*, and the day's Collect. On Sundays and important feasts, Lauds includes the *Jubilate Deo* and the *Benedicite*. It is Matins and Lauds, then, that are the basis of Morning Prayer just as Vespers and Compline were combined into Evening Prayer. The "little" hours were dropped from the *Book of Common Prayer* altogether. These come in the middle of the day: Prime (six o'clock), Tierce (at nine), Sext (at twelve), and None (at three). Each little hour consists of a brief hymn, three psalms, a short scriptural passage, and a prayer. Vespers (around five) is the evening counterpart to Lauds and has five psalms, scripture, hymn, the canticle *Magnificat*, and the day's Collect. Compline, an intimate, eminently satisfying close to the day, has three psalms, a hymn, the canticle *Nunc dimittis*, a prayer, and finally a procession while antiphons are sung to the Virgin Mother and St. Dominic.

For all these hours, the community is divided into two choirs of equal number seated facing one another. This is not to be considered one choir in two sections, but two truly independent choirs, each with its own cantor. Thus the psalms and the hymns are sung alternately, a cantor beginning the first verse, the choir completing it, the second choir continuing the next verse, and so on responsively until the nend. Antiphonal singing is the *pièce de resistance* of the Office since it is **community worship** and nothing is provided for singular, private, personal performance. Always one choir answers another; or the combined choirs answer individuals; or, on occasion, the cantors answer each other as representatives of their respective choirs.



The cantors with a portion of the community in choir.

Obviously the words are of primary importance in these hours and cannot be subjugated to the music. Likewise the extreme verbal length calls for a music that is simple and rapid, else the friars would be in chapel too long and study would be impeded. The great frequency of these hours demands a music which is rich in variety to avoid any weariness of spirit and loss of devotion. Lest such prayer be the prerogative only of those skilled in music, the music must be simple and capable of a worthy performance without extended practice. Is it possible that any music could be found to correspond with all these requirements: rapid, simple, full of variety, capable of enhancing the words rather than absorbing them?

Such music was found in the first 500 years of the Church's life by combining the Greek modes with elements of Jewish heritage. The result is plainsong, worked out according to eight modes, each as different from the

other as major is from minor; plainsong provides an abundance of variety not possible in our present dual-modal system. Because plainsong is unisonous, the weak singer can follow the lead of the strong, and this **sung-prayer** becomes possible for everyone. Unison also gives the chance for greater speed than is ever possible in multi-voiced works. An example of this in contemporary music is the abundant use of scale passages in the more spectacular sections of toccatas where almost excessive speed is developed. While sequential patterns are the development of a later age, the chant makes use of **melodic** patterns, i.e., patterns which can be found common to a number of selections of a given mode. Thus, fa-do-re-re-la-te-la is found again and again in passages from first mode (Dorian) compositions. The melodies themselves achieve a great variety by the simple exponent of modulation, i.e., modulation in the strict sense: a change of mode, not of key.

In plainsong the texts never suffer but become transformed; they shine with a light of greater clarity for their light comes from a double source, music and prayer. Humble, ecstatic, serene, the chant flows in a cadence ordinarily unheard outside monastic walls. Today 500 years of music have developed counterpoint, harmony, and form to a perfection whose subtlety threatens its own demise. Contemporary music has lost something of the unity of phrase and the balance inherent in a non-metered rhythm which the chant gives to an inspired text, compounding inspiration.

A prudent, competent use of the simple diatonic relationships has built up a complete literature; a body of music whose extent, variations of style, and differences of form compare favorably with the literature written since the 16th century. Chant has been sung daily and unwearingly by countless men and women, and still performs its function in an unsurpassed way today.



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The Divine Office, excellent as it is, can be considered but of slight importance when compared to the major act of worship, sacrifice. It is difficult to find a comparison here because Protestant worship retains no analogy to the Hebraic Temple sacrifice. Even the Lutheran or Episcopal service of Holy Communion can bear only a superficial similarity to the Mass since the reformers were careful to abolish and destroy the sacrificial element. So then, if there is to be any understanding of what and how and why we sing at Mass, there must be at least a minimum of understanding concerning the Mass itself "The Mass is the unbloody sacrifice of the body and blood of Christ." (**Baltimore Catechism #3, Q. 321**) "A sacrifice is the offering of an object by a priest to God alone, and the consuming of it to acknowledge that He is the Creator and Lord of all things." (**ibid., Q. 322**) "The Mass is the same sacrifice as that of the Cross because the offering and priest are the same—Christ our Blessed Lord." (**ibid., Q. 324**)

A sacrifice is an action. The Mass, like the Crucifixion, must be understood as an action first of all. It is not intended as an entertainment, certainly; neither is its primary intention one of instruction. It is intended first and foremost to re-present the sacrifice of Jesus Christ so that we who could not assist at the redemption of mankind on Calvary might assist now, during our time on earth. Because the redemption of mankind by the God-man is the most important event in history, no part of creation can be absolved from taking part in the act of redemption. The greatest of art, the most precious of metals, anything considered rich and rare has always, and properly is, pressed into service to show devotion.

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these static arts provide the setting and the utensils for the action—for the movement of the ministers at the altar. Massed choral effects balanced against cantors' purity of line; poetry centuries old but ever new—the simple, strong, straightforward poetry of inspired authors, whether of monks in their abbeys or fishermen divinely converted into Apostles; the mobile arts, poetry and music, communicate the action itself. Who has broad enough genius to encompass all these fields? Who is critic enough to explain what no man could construct alone and which only centuries have brought to completion? If one tried to analyze eucharistic plainsong apart from its habitat, he would find nothing but a distortion, a dying creature, a fish strangling for lack of water. Understanding can come only when Mass is celebrated, for only then does plainsong join the other artistic works to live and unite in the unity of the God-man redeeming the

world.

The community of worship in the Mass is broader than that of the Office for it encompasses all men who ever have or ever will have assisted at its sacrifice. Within any given Mass there is as well the community of its ministers. The priest who celebrates the Mass is Christ's vicar. The deacon moves to aid the priest; the sub-deacon, the deacon; and the acolytes prepare whatever is to be used—water for washing hands, candles and incense for processions. These men are the ministers at the altar.

Down a few steps is the monastic choir whose task and right it is to announce the meaning of the particular feast day through the words of the introit, gradual, alleluia verse, offertory, and communion verse. And theirs is the privilege of instilling thoughts of penitence at the Kyrie, joy at the Gloria, faith at the Credo, adoration at the Sanctus, and love at the Agnus Dei. Theirs is a more stable mobility—an action only of bows, genuflections, and dialogue. Perhaps the choir, commenting on the activity which takes place at the altar, is best compared to the chorus of a Greek play.

The hierarchy of ministers mirrors the hierarchy of action. From this it is clear that music is only meant to serve at the altar. It does not mean that the music is to be of inferior quality. The vocal line must be pure; the performance must have a certain standard of excellence, for the object of praise is God Himself, infinite perfection. But perfect art subserves the less to the greater. What orchestra could survive if the families of instruments warred among themselves, each seeking to predominate? How then, in the Mass, that perfect combination of art, may music draw attention to itself without injuring the very event it was introduced to enhance?

This problem is keenly present to a monastic organist who must unite diatonic chant and has nothing in his repertory but pieces containing chromatic alteration. How can he handle chromaticism unobtrusively in the key-changes and modulations required to splice diatonic melodies? What can he play for more extended interludes? The problems of connecting a non-liturgical service are severe; but I submit that some problems involved in a monastic Mass, the height of liturgical services, are almost insuperable.

Improvisation is the only answer to most of the problems—problems that have any answer at all. By improvisation a characteristic melodic pattern can be utilized and contrapuntally juxtaposed against a melody soon to come. Chords of the seventh and ninth can give needed dissonance without resort to chromaticism. Key-changes can be made by a judicious use of common tones, deftly avoiding those notes of a mode which would be chromatically inflected in the key-change. And finally, improvisation allows the organist to construct compositions of fitting length, adjusted to the varying speeds of different priests as they celebrate Mass.

All of the music the organ plays must be considered only as a part of a tapestry—a tapestry woven by the choir according to the warp and woof of the day's celebration. The organist merely draws in a thread of melody and adds a touch of needed color. Always he keeps a finger on the pulse of the choir, an eye on the ministers at the altar.

This, then, is a brief sketch of Dominican life and the place music holds in it. Music, perhaps the most sublime of the arts, is the art **par excellence** of the Friar Preacher. It is his daily companion. Few there are among non-professional musicians who support music and love it more than the Dominicans; this is because they recognize music for what it is, a creature of God which, like every other creature, must give worship to the Creator of us all.

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A Two-Way Street

A great many TAO readers live in small communities and rural areas, especially many hundreds of our new subscribers who have joined the family circle in the last few months. The editor would like to take just long enough here to welcome all you new subscribers. We at TAO are mighty glad to have you aboard.

The editor grew up in a small town in the midwest and is fully aware of many of the problems confronting the church musician in places removed from some of the advantages of great cities and metropolitan areas.

He knows, for instance, that the only way these people have of enlarging their choral and organ music libraries—of adding to their stock of general and particularized knowledge—of doing the best job they can in their chosen field, is by reading information published in magazines, journals, and books.

This may be one reason why a certain facet of our readership may sometimes wonder when we offer articles which to them are elementary. They must of course realize that TAO is published for all its readers—and this includes the countless many referred to above.

Thirst for knowledge is not a restricted thing. It is found everywhere you look. In our publishing endeavors we try to present reading material of interest to all people, sooner or later. Some issues may well not fill the needs of any one specialized facet of readership—this simply cannot be helped.

The editor, incidentally, is no oracle, no mind reader. He can only guess what will be of most interest to the most readers. That articles of interest are appearing in TAO is attested by the many comments received which indicate clearly that TAO is the best source for guidance available in this country today (pardon if our modesty is showing).

To do this, we are grateful beyond words to the many devoted and dedicated persons who have contributed in the past, and to those who have material now on file which will be seen in future issues. Without them we would be lost.

Beyond this—we make this open plea. TAO wants more contributors of information which stems from careful thought, research and study. This does not in any way restrict data sent in by the erudite. While such material has its own special value, it is in a sense a somewhat restrictive thing. We do want articles which maintain a high plane and which require background to assimilate fully; but we also want and need information at a level which can be readily assimilated and put to practical use by many hundreds of our readers all over the universe. Our subscribers live on every continent of the globe and their needs are as multifarious as they are geographically spread.

For obvious reasons, the editor and his staff of advisors will screen all contributions to assure that whatever is printed in our pages is acceptable on all counts, as far as we can determine.

There is one thing you, as readers, can do to be of inestimable assistance. Write to us precisely what your needs are—what information you most wish to see in TAO pages. We will do our best to help you in any way we can. If this information appears to be of interest to our

advertisers, we will be happy to pass this along to them so they, in turn, may be of most value to you. After all, the more attractive their product, the more likely you will be to buy! Let's make this a two-way street. TAO is confident it can control the traffic to everyone's advantage.

The Architectural Planning of an Organ Installation

By the Editor

Not long ago TAO was informed about the second edition of a booklet, published by the Baldwin Piano Company's Organ Division, which bears the same title as this article. In order to clear the way for discussion of this project, let us make one thing clear: the information in this booklet is for consideration of the electronic organ, does not necessarily become parallel for thought related to the installation of a pipe organ, for there is some information which most pipe organ builders would consider open to question insofar as best installation is concerned.

The first edition of this booklet came about not long after a panel-forum on acoustics, held in Chicago in connection with a midwinter conclave of the AGO. The Baldwin people were wise enough to note comments on the almost complete lack of literature available to architects, and others, about the problems attendant to organ installation. So they set about within their staff to compile needed information, designed so well that it met with acceptance by the American Institute of Architects and was given an AIA file number, as is the second edition.

The contents of this booklet include text, drawings and diagrams which delineate clearly how problems common to many installations in churches and auditoria may be circumvented by expert analysis of the situation. There is far more to the proper installation of electronic organ speakers than merely plunking them in places unused by something else. To achieve best musical sound results, actual conditions of specific instances must be evaluated, and from such study solutions designed and effected. These things this booklet discusses, and a few solutions are depicted. It is hoped that any who read the booklet will be intelligent enough to use the information primarily as a basis for study and thought, then call for expert assistance in the matter.

This booklet, as earlier stated, was printed firstly as an aid to church architects. However, it is available to anyone who is interested, who needs assistance on such a problem. Merely address your request to the Organ Division, Baldwin Piano Company, 1801 Gilbert Avenue, Cincinnati 2, Ohio, and a copy is yours for the asking.

TAO has no axe to grind in this matter. We feel only that whenever reliable information is found to be available that as many people as possible should be informed about it. When other such data comes to our attention we shall tell you about that, too.

"... that it be good, as music."

Alec Wyton, F.R.C.O., M.A. (Oxon.)

The erudite Organist and Master of the Choristers, as well as the Headmaster of the Cathedral Choir School, in the Cathedral Church of St. John the Divine in New York, takes a look at music in church.

Asplendid pamphlet called "Music in Church" (being a report of a committee appointed in 1948 by the Archbishops of Canterbury and York and published in 1951 by the Church Information Board, Church House, Dean's Yard, Westminster, London S. W. 1) should be studied and restudied by church musicians, regardless of denomination. It sets out four paramount considerations governing the selection of music to be used in church. One of these considerations is that church music be "good, as music." Such a statement would seem so obvious as not to need mentioning but a perusal of a handful of Sunday bulletins and of some of the things that publishers are producing day by day show clearly that, obvious as the truth of this statement is, it is all too often disregarded, or at any rate, lightly brushed aside.

Standards of taste in the world of concert and chamber music today are rising to a degree which makes it imperative that church music take stock. People whose taste is shaped largely by our own finest orchestras, chamber and solo instrumentalists are not likely to be content with anything less than the finest in the music which they hear in their churches. This is a purely worldly consideration.

On what must, to church musicians, represent a much higher level is the fact that if everything that we use—words, music, architecture, art, ceremonial—in the worship of God should be of the highest possible quality, then the scorching glare of the most minute and detailed criticism must be brought to bear upon everything musical from the simplest hymn tune to the most complex oratorio.

From time to time, lists of recommended music are made available by musicians of experience. This is good. It would be interesting however, to see what would happen if a master list, chosen first with scrupulous care, could be circulated among a dozen or two of our leading authorities in the field of church music and have them delete any items which, in any way, did not meet with their own standards of criticism. Then, what remained would be a basis for a beginning.

Now this kind of talk is all very well but one might ask at this point how can we tell the good from the bad, the worthy from the unworthy, the suitable from the unsuitable, or what have you?

First and foremost, I feel that the test of the quality of anything is its durability. I am not one to believe that because a thing is old it is necessarily good. However, it seems logical to assume that if something is not only old but has remained in constant use for all of its life, it must have qualities which single it out as particularly apposite for its particular function.

On this basis, plainsong would take its place as the ideal for church music. Plainsong may not be everybody's "cup of tea" but this is not the point. Although personal feelings are important when dealing with people, they are but a small part of the factors which must come into play when we judge what is right or wrong.

One might well ask here how do we decide when a thing is old, perhaps having in mind such "old favorites" as Sullivan's tune to "Onward Christian Soldiers" (1871), Dyke's tune to "Christian dost thou see them" (1868) or Smart's setting of "Go forward Christian Soldier" (1936). Here of course is a very thorny problem. On this point, I think all one can do is to remember that, in the 18th and 19th centuries, there was a more than usual amount of decadence in the church and that, although a great deal of good is to be found in both centuries, they should be regarded with extreme caution and that as far as the overall history of music is concerned, they may still be regarded as "of our time." Perhaps one might well take the English Reformation as a focal point and suggest that anything written before or perhaps during this period (the middle and latter 16th century) and still surviving in regular use is safe, and anything thereafter needs to be subject to close examination.

But what of this examination? What standards do we apply? If we take plainsong and the finest works of the polyphonic composers of Europe up to 1600 as a basis, we may arrive at the following general principles: that rhythm should be governed wholly or to a marked degree by the flow of the words and that unusual and arresting rhythmic devices only have validity when they point up something expressed by the text; that the rise and fall of melody be not calculated to create effects other than those suggested by the text; and that, on the whole, the smaller the intervals and the smoother the flow, the more singable will the music be and the more effective a striking interval when it should occur; that harmony be primarily diatonic and that chromaticism be employed only for the purpose of modulation or for the making of some effective point which once again is suggested by the text. It is of course important to bear in mind that there is a theological as well as a sheer dramatic interpretation of a text. We are, for example, not being completely faithful to the Creed when we link the words "descended into Hell" with the bass register and the words "ascended into Heaven" with the soprano register of our organs. There is a charming story of a rector who was so wearied by his organist's performance in this direction that he put a notice outside the church "cheap trips to Hell and back every Sunday at 11:00 A. M. Apply within."

Perhaps, above all, be wary of music which "sounds like something else." Mendelssohn was a great composer.

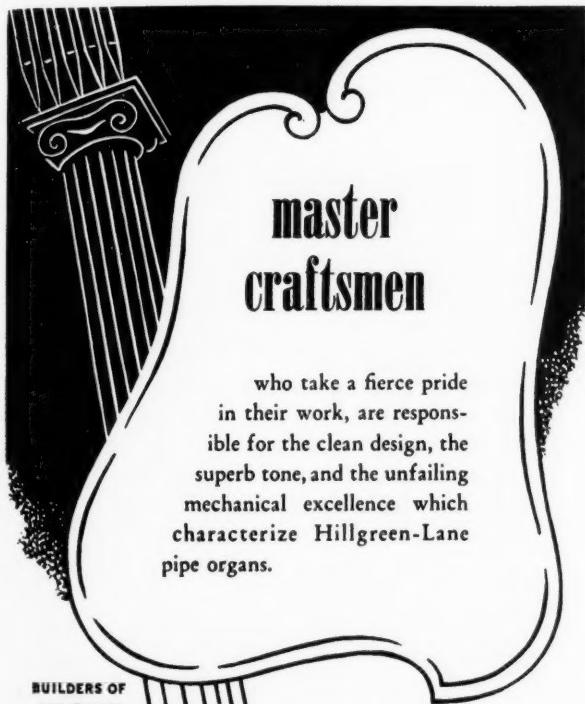
He has suffered chiefly from those who tried to imitate him which accounts for a great deal that is weak and unworthy in the latter part of the 19th century. Vaughan Williams has a style which is personal and perhaps all too easily imitated. With so much music already in the world, it is unlikely and indeed unwise that we should expect to find new works which are "wholly original," whatever that may be. There is, however, a vast difference between slavish imitation and the results of healthy influence and herein lies an important factor in assessing the quality of music, since so often the would-be imitators copy the weaker features of their models without possess-

ing the strength and nobility of thought to turn their efforts to good account.

In the light of these thoughts, it might well seem that church music should be restricted to, plainsong and Palestrina and of course nobody with any sense of history would agree to this. However, it is just when one begins a consideration of the deviations from so strict a model that questions of taste and fitness come to bear. Since God has filled the world with a diversity of talents, we are not worshipping Him wholly if we set up or try to set up a fixed system for everybody to follow. Our responsibility surely should be to make use of the finest of these talents, each expressing itself **with the object of worship in mind**. If the music be scrutinized from the point of view of its sheer worth as music and then in relation to its text (bearing in mind that words in worship should never be used as pegs upon which the composer chooses to hang his pet ideas but rather, at all times, the music should be an adornment and enhancement of these words) then one is on the right track and need not fear the leavening of personal taste.

A CORRECTION

On page 108 of the April issue, in the article "Softness of Quality from Organ Pipes," by the Rev. Noel A. Bonavia-Hunt, line 5 reads: ". . . inches wide, cut up 1/16 inches. . ." This should read 7/16 inches. TAO regrets the mistake for we know the difference between 1/16 and 7/16 inches could be considerable in one's thinking.



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RUDOLF VON BECKERATH

An Interview with Gilman Chase

At the request of my editor I paddled off to Cleveland's near west side (as ugly and drab a section as can be imagined) to visit Trinity Evangelical Lutheran Church, and to meet and talk with the builder of the new organ, Herr Rudolf von Beckerath, of Hamburg, Germany. Like most organists I have a seventh sense for locating an unlocked church door and for finding hidden keys to organ consoles, and in this instance talent was useful. I finally found a rear door unlocked and entered the dreary edifice—a Victorian-German-Gothic thing that could never inspire me (and I doubt anyone else, either) to heights of worship. The organ was playing and what I heard sounded fine.

Eventually Herr von Beckerath introduced himself and told me Robert Noehren was practicing for the dedication recital next day. I went up to see Noehren and take a look at the console. Noehren was cordial as always (we have known each other for years) and the console was impressive to behold. He is captivated with this new instrument and I could see the reason. It is a 4-manual tracker of great tonal beauty. In case you are a bit curious about the fourth manual, it is a tiny Positiv (Kronpositiv) which sits at the top of the organ case. After showing me many of the organ's beautiful ranks, Noehren continued tootling and I retired to the rectory next door with Herr von Beckerath for a chatty interview.

He is a charming gentleman (this sounds a bit prosaic, but no other description fits him so well) who speaks English with almost no accent and his knowledge of English grammar and vocabulary could shame many Americans, organists included. He told me to ask questions, so I did. We started off with Walter Holtkamp (whose factory is not many blocks away from Trinity) and I met up with the mutual admiration society. He considers Holtkamp a fine organ builder and so do I.

From here we drifted to my favorite organ subject—tracker action. Von Beckerath has never built anything else and feels that this principle is the only right one. I agreed heartily. He has taken great pains to insure workability of this action in a climate unknown to him, and for this he purchased American woods in Hamburg "at a terrific cost" for the tracker parts. He has also incorporated plastic parts in the process. Very wise.

The modernized tracker action of this 4-manual is neither heavy nor cumbersome, but extremely easy and pleasant to play. I have concluded that the typical attitude of reactionaries, who always rant about the supposed heaviness of trackers, is an old saw that they pull out of the hat whenever they are challenged. They are quite wrong, but will never concede.

Von Beckerath continued, telling me that when he arrived at the church for the first time and found the interior covered with heavy carpets and acoustic materials he was ready to pack and go home. "The situation was impossible for good organ sound." Fortunately the church committee listened to him with respect and they agreed to tear out most of the offending deadness. They also learned (to their consternation) that once these carpets and acoustic nuisances were removed that even speech became more audible than before!

I warned von Beckerath that this condition exists in many American churches, and he replied that it is the same in modern German churches, too. Perhaps our

vaunted progress is boomeranging! In many ways I sincerely hope so.

We returned once more to the church to hear the organ again, and I left convinced that this instrument is one of the finest sounding I have ever heard. Von Beckerath was concerned about some of the upper ranks (Noehren was in the middle of a Bach Trio-Sonata Allegro). "The 2's and the 1's, do they startle you?" I replied that they certainly did not, that I liked them a lot. I advised him that the organist of the church, Ralph Schultz, should use caution and introduce these new registers gradually to his untutored congregation. By such tactful means his church people would grow painlessly accustomed to these ranks and accept them naturally.

We parted amiably, assuring each other we would meet again this summer in Hamburg. Organists should envy Trinity Church (and organist Schultz) for owning one of the finest organs in the United States. I hope Rudolf von Beckerath is permitted to build more fine organs for us.

Editor's Note: TAO is happy to announce that a picture and text story of the installation commented upon above will appear in the October 1957 issue. The Editor was fortunate enough to spend a few hours with Herr von Beckerath before he flew back to Germany, in mid April, and at that time persuaded the organ builder to contribute to this October presentation.



Above is pictured the new Kilgen Liturgical Organ in Sacred Heart Church, Aberdeen, South Dakota. Great and Positiv sections are exposed, in this rear gallery installation over the narthex. This is one of fifteen Liturgical Organs recently completed by this company.

STOPLISTS

ESTEY ORGAN CORPORATION

St. Paul's Church, Flatbush

Brooklyn, New York

Dedicated: June 24, 1956

Recitalist: Robert Arnold

Organist: Charles Ennis

37 voices, 47 ranks, 49 stops, 2 borrows.
2771 pipes.

PEDAL

Resultant, 32 ft.
Diapason, 16 ft., 32 pipes

Major Bass, 16 ft., 32 pipes

Bourdon, 16 ft., 56 pipes

Gedeckt, 16 ft., Sw.

Principal, 8 ft., 32 pipes

Bourdon, 8 ft.

Gedeckt, 8 ft., Sw.

Super Octave, 4 ft., 44 pipes

Bourdon, 4 ft.

Super Octave, 2 ft.

Mixture (15-19-22), 3 ranks, 96 pieces

Trombone, 16 ft., 56 pipes

Trombone, 8 ft.

Trombone, 4 ft.

GREAT (Exposed in rear gallery)

Principal, 8 ft., 61 pipes

Bourdon, 8 ft., 61 pipes

Octave, 4 ft., 61 pipes

Rohrflöte, 4 ft., 61 pipes

Quinte, 2 2/3 ft., 61 pipes

Octavin, 2 ft., 61 pipes

Fourniture (19-22-26-29), 4 ranks, 244 pipes

Trompete, 8 ft., 61 pipes

Chimes, 25 tubes

SWELL

Gedeckt, 16 ft., 80 pipes

Geigen Principal, 8 ft., 68 pipes

Gedeckt, 8 ft.

Gamba, 8 ft., 68 pipes

Gamba Celeste, 8 ft., 59 pipes

Unda Maris, 8 ft., 2 ranks, 124 pipes

Spitzprincipal, 4 ft., 68 pipes

Flauto Traverso, 4 ft., 68 pipes

Nasard, 2 2/3 ft., 61 pipes

Flute, (15-19-22), 3 ranks, 183 pipes

Oboe, 16 ft.

Trumpet, 8 ft., 68 pipes

Oboe, 8 ft., 68 pipes

Clarion, 4 ft., 68 pipes

Tremulant

CHOIR

Concert Flute, 8 ft., 68 pipes

Quintadena, 8 ft., 68 pipes

Dulciana, 8 ft., 68 pipes

Geigen Octave, 4 ft., 68 pipes

Flute Couverte, 4 ft., 68 pipes

Piccolo, 2 ft., 68 pipes

Cornet (17-19-22), 3 ranks, 183 pipes

Bombarde, 8 ft., 68 pipes

Cromorne, 8 ft., 68 pipes

Tremulant

Couplers 24:

Ped.: G-8-4. S-8-4. C-8-4.

Gt.: G-16-8-4. S-16-8-4. C-16-8-4.

Sw.: S-16-8-4.

Ch.: S-16-8-4. C-16-8-4.

Combons 30: P-6. G-6. S-6. C-6. Tutti-6.

Cancels 1: Tutti

Crescendos 3: S. C. Register.

Reversibles 4: GP. SP. CP. Full Organ.

Onoroffs 3: Manual to Pedal pistons

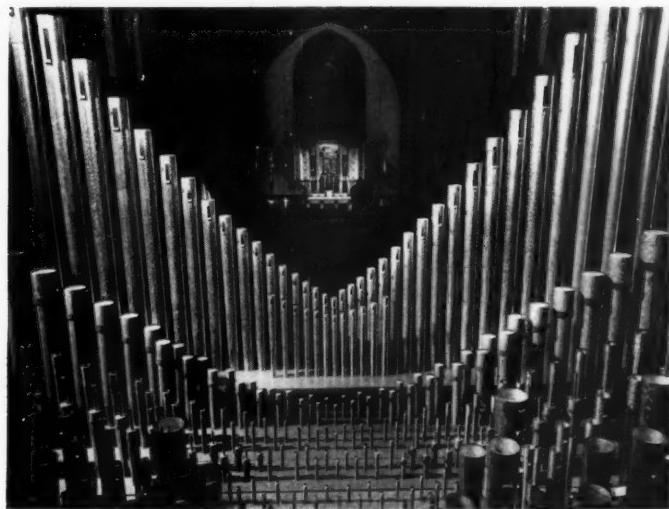
Blowers: Orgoblo, 5 h/p and 1/2 h/p.

Action-Current: Orgelectra

ROBERT ARNOLD

Echo Voluntary for Double Organ
Allegro (Concerto 4)
God's time is best
Prelude and Fugue in A minor
Three Chorale Preludes
Sketch in D Flat
Chorale in A minor

Purcell
Handel
Bach
Bach
Brahms
Schumann
Franck



The following, written by Charles Ennis, was offered to present a full picture of the music in St. Paul's, Flatbush—a church noted for its musical program.

The Choir of boys and men has been recognized for distinguished singing for over a half century. Organized some 62 years ago under the Rev. Dr. T. G. Jackson, the group has been constantly active and today numbers 24 boys and 24 men. The choir was named "St. Paul's Choristers" in 1924 when Dr. Ralph A. Harris began his 22-year tenure as organist and choirmaster. It was particularly during that time that the Choristers became widely acclaimed, not only for their choral work, but also because of the thrilling singing of the boy soloists.

The Rev. Canon Harold S. Olafson, D. D. became rector of the parish in 1933. Father Olefson is a competent and experienced musician and under his auspices the general excellence of the work of the choir has been maintained. In the course of any one season the Choristers' repertoire covers music from all the periods and includes oratorios and cantatas.

The music for the Sunday Family Eucharist is provided by the Sigma Sigma Liturgical Choir of girls and women. At this service plainsong Masses and hymns and the Propers from the English Gradual are regularly sung together with anthems and motets appropriate to the festivals and fasts of the Church Year.

Since Dr. Harris left St. Paul's to join the faculty of Miami University, Donald Heath, Judson Rand and Stuart Gardner have served as organist and choirmasters, and at present the post is held by Charles Ennis.

The foregoing gives some indication of the scope and importance of the music in the life of the parish, and of the necessity for a fine organ to support it. The old organ, dating from 1902, was a Hutchings, magnificently built, with a electric console (small key desk), relatively few couplers, electro-pneumatic action, and completely "straight" throughout.

It was similar in many ways to the old Boston Symphony Hall organ and the work on both of them was supervised by Ernest M. Skinner soon after his return from England while he was foreman of the Hutchings plant. A great deal of rich spotted metal had been used in St. Paul's and the wood pipes were all of excellent quality. Although the organ possessed a certain power and drive that was impressive, it was lacking in many respects—the vile sound of the strings, the weakness of the flues against the excessive strength of the reeds, the absence of any real brilliance and the hopeless installation in a

crowded, "double-decked" chamber that placed the Swell above the level of the ceiling.

When it finally became obvious that this instrument was no longer adequate or reliable, Robert Arnold, associate organist of Trinity Church, New York, was engaged as consultant and plans were made for the purchase of an organ ideal in its relation to the services and to the acoustical properties of the modified French Gothic building.

Since available funds were limited, Mr. Arnold made an analysis of the old organ and decided that 19 of the original 32 sets of pipes could, with expert treatment, be used. The Estey Organ Corporation was chosen as builder because the staff of this company is headed by George Steinmeyer, the son of the noted builder of Germany. Mr. Steinmeyer's life has been spent in the learning and practice of the skills requisite to the German Classic Style; working both in the building of new organs and the restoration of many great old instruments as well. It was felt that with this background and experience Mr. Steinmeyer could create the sound that was desired in the new St. Paul's organ.

After much consideration it was decided to place the Great division and pedal reed exposed on west gallery; thus the lower level on the chancel chamber could be used, without crowding, to house the enclosed Swell and Choir divisions with the remainder of the Pedal dispersed around them. This chamber is above and behind the pulpit on the Gospel side of the altar, with openings of equal length facing the transept and the chancel. The console is located across the chancel and faces to the Gospel side. The Swell occupies the whole length of the transept side with shades covering all of that area as well as the resulting "end" facing into the chancel. The motors are controlled by a reversible piston on the console that allows for the transept opening to be kept closed at will. The Choir, designed as an accompanimental division, opens into the chancel only. Thus the three divisions can be used independently, or antiphonally, and when entirely open, made to sound in a full and brilliant ensemble—solid, clean and thoroughly cohesive.

The new pipes are all "classic" in sound: pure, clear and singing. The old material, none of which is where it was or as it was, has undergone a great transformation indeed. The Swell 8' Trumpet (old Great stop), one of Ernest Skinner's early Willis-type reeds, is still remarkable for its brilliance and clarity. The beautiful Bourdon 8' on the



Great is from the old Octave 4', capped, revoiced and improved in scale. The old rank was on the flute side, raucous and of no help in the ensemble. The old Swell Cornopean was more of a Tromba and hence out of place in the Swell since it had a tendency to blanket the flue stops. It has been rebuilt and incorporated in the Pedal reed. The Pedal is independent from 16' (32' Resultant) through 2'. The case work on the transept and chancel sides is made from the 16' and 8' independent Pedal Principals. The wind pressure on the old Hutchings was 3 1/2 and 4 inches. The Estey is 3 inches on the Great, 3 1/2 inches on the enclosed divisions, and 4 inches on the Pedal.

Ray Long's photograph (made looking through the Great and down the nave to the altar) catches the "spirit" of this new organ. It is visually and functionally a part of the building and adds to the beauty of the place. It sounds in unity and in balance with all the component parts of the worship and praise of God in this church. The console photo is also by Ray Long.

REVIEWS

RECITALS AND CONCERTS

AMERICAN CONCERT CHOIR AND ORCHESTRA, Margaret Hillis, conductor; soloists: Blake Stern, tenor; Kenneth Smith, bass-baritone; Adele Addison, soprano; Florence Kopfleff, contralto; Richard Robinson, tenor; Donald Gramm, baritone; Andrew Loly, flute; Melvin Kaplan, Doris Gutzler, oboe; Yves Lynch, Herbert Feldman, viole d'amore; Lorin Bernsohn, violoncello; Suzanne Bloch, flute; Albert Fuller, harpsichord. Town Hall, New York, April 28. *The Passion According to St. John* Bach

Devotion, on the part of both participants and audience, to Margaret Hillis—mentioned by this reporter earlier this season—was again in evidence in the performance listed above.

Those who insist upon comparing the St. Mathew and St. John Passions raise a rather futile point for the works are too dissimilar. While the former may have more depth, grandeur and sweep, the latter is more noted for a rugged intensity and a somewhat emotional suspenseful drama.

Of the soloists I point out especially Adele Addison, whose innate stylistic integrity and impeccable musicianship, coupled with a voice of singular lyric beauty are always an extreme joy—Florence Kopfleff, a singer with rich voice and fine feeling—Stern Blake, upon whom the major solo singing burden rested and whose flexible voice was fitted to the varying moods required—and Richard Robinson and Donald Gramm, both of whom contributed well indeed.

The singing of the chorus was excellent with the one exception of dynamics monotony. More of the occasional pianos and pianis-

sims would have made for greater variety and for heightened listener interest. Diction was good, texture transparent, vocal counterpoint easy to follow. Chorus singing was natural, unforced, and with a fine sense of imparting the thought and mood of the text.

The use of old instruments pointed up the considerable differences between the sound of orchestral accompanimental voices in Bach's day and the alleged refinements of later prototypes as we know and are conditioned to them today. Of especial interest was one point at which antique stringed instruments and harpsichord accompanied a soloist. The less rich, slightly impersonal sound gave, to this reporter, a feeling of fitness with and for the music. In one aria the viole d'amore and violoncello were paired in accompanying lines, with harpsichord, to fascinating effect. This sampling made me wish to some time hear a complete orchestra made up of these old instruments. I feel if this had been the case in the performance being discussed there would have been less fuzziness of orchestral sounds.

There were times when the orchestra tended to overbalance but for this I am inclined to blame the abominable acoustics of the hall rather than the conductor. For the most part, amalgamation of the solo, choral and orchestral forces was excellently designed and presented. Margaret Hillis' control of these forces was as complete, and musically, as usual.

R.B.

PIERRE COCHEREAU, St. Thomas Church, New York, April 29.

Offertoire sur les Grands Jeux Couperin
Benediction de la Messe des Paroisses Couperin
Concerto in C Major Bach
Come now, Saviour of the heathen Bach
We all believe in one God Bach
Cantabile Franck
Impromptu Vierne
Clair de lune Vierne
Variations sur le Veni Creator Duruflé

Couperin
Bach
Bach
Bach
Franck
Vierne
Vierne
Duruflé

R.B.

This was the last of the five spring recitals in St. Thomas Church, which served as a multiple dedication series for the Arens Memorial Organ. Though perhaps accidentally so, it was appropriate that the artist who played the first recital on this instrument should be the one to close the current series.

The more I hear of early French music, in recital that is, the more convinced I become that it should stay in the church service for which it was first composed and intended. It is good music, no one will deny that, but it tends to be quite dull as recital material, no matter how well played. M. Cochereau's interpretation of the Couperin pieces had rhythmic interest, and the second wore a lyric style with its elaborated flowing solo line so akin to the Bach chorale prelude.

For me, the Concerto in C is not one of Bach's more interesting works. However, it was played with artistry. Registrations, I would say, were about as interesting as the music. The first of the Bach chorale preludes was played with a fine sense of feeling although the solo line badly overbalanced the accompanimental lines, and the pedal 16 ft., level was too ponderous tonally. There was fine drive and forward motion building to a large scale climax in the Credo.

The Franck was played in a straightforward, no nonsense manner which nonetheless took full cognizance of the feeling and warmth inherent in the music. The first of the Vierne pieces was most welcome indeed and provided one of the most delightful moments of the performance. M. Cochereau made the Impromptu sparkle and dance right merrily. Of the second piece, I would state that the moonlight was limpid and quite lovely, thanks to the interpretation of this artist.

The closing work may not be the best of Duruflé but M. Cochereau gave it an imaginative reading. I found the strictly rhythmic writing of Gregorian melodies a bit disturbing. As a closing work it was not

quite the scale one would imagine.

I believe the reason for this was purposeful, for the improvisation on three submitted themes which closed the recital was actually the end of the program.

Pierre Cochereau carries on logically the French tradition of improvisation upon given melodies. Three disparate-in-type themes were treated singly in a three-movement performance. The first movement began as a somewhat logical harmonic extension of the Duruflé heard just preceding, yet something quite individual to the artist himself, and surged forward to a towering use of the entire organ's resources, then tapering off for a warmly lush moment before returning to a final climax more or less as a recapitulation of first-heard material and devices.

The second movement was a sprightly scherzo with a puckish twist which was highly enjoyable. The third and final movement of the improvisation was fugal in structure, with interesting development of the subject. I would question the use put to the rear gallery Trompette-en-chamade. There was too much of it and the result was that its dramatic effect was considerably lessened.

A large crowd was in attendance, which, if nothing more, proved again that people are apparently more interested in importations than in domestic organists. I did feel that the recital in St. Thomas Church would have benefited from the organist becoming more familiar with the deceptively reverberant (or should I say non-reverberant) characteristics of this church.

Congratulations are due William Self for having master-minded this series. I am happy to state that future recital series are planned.

ANDRE MARCHAL, Corpus Christi Church, New York, May 6.

<i>Chaconne in G minor</i>	Couperin
<i>Benedictus, Tiersce en taille (Messe à l'usage des Couvents)</i>	Couperin
<i>Basse de Trompette</i>	Marchand
<i>Dialogue sur les Grand Jeux (last versicle of Veni Creator)</i>	de Grigny
<i>Fugue in C Major</i>	Buxtehude
<i>Wenn wir in Höchsten Nöten sind</i>	Bach
<i>Toccata and Fugue in D minor</i>	Bach
<i>Fantasia in F minor, K. 608</i>	Mozart
<i>Impromptu</i>	Vierne

(Dedicated to Andre Marchal),
Communion (Office of Pentecost) Tournemire
Litanies Alain
Improvisation on Gregorian Themes

This was the dedication recital on the 3-29 Holtkamp organ installed in Corpus Christi Church in September 1956. It was most interesting to hear this French master playing this type of instrument in an acoustical environment dead as a doornail, at least when there was a packed house, so to speak.

Some time I shall check this installation to see if I am right that when the church is less full the organ sounds more adequate, when played with full organ sound. There was satisfaction in this particular thing, yet a certain unfulfillment, with the above conditions in mind, so I am inclined to blame the building and not the organ.

In fact, there are many lovely and interesting sounds in this instrument, and the installation is both unusual and adroitly managed. This is a front placement, in a gallery on the Gospel side of the altar. The console is directly below the organ, yet the performer hears everything excellently for there is really no floor between console and pipework. The latter is supported only by structural braces and open wood grilles.

Marchal remains the artist he has been. His interpretations of music of the various periods noted in the program above were stylistically correct, mature and personal in concept.

Of especial interest was his registration and manual handling of the Alain, in which the unusual rhythms were fascinatingly defined by use of multiple keyboards.

Marchal's improvisation was vastly different from that of Pierre Cochereau, also

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ANIST

reported in this issue. The two themes of "Ita Missa est" and the Sequence for the Feast of Corpus Christi were treated in a highly imaginative manner, harmonically akin in general to much of the contemporary French school of writing. It was improvisation without sharply defined form—improvisation which sounded completely spontaneous, and something which interwove the themes with great ingenuity. R.B.

CLAIRE COCI, assisted by instrumental ensemble, Searle Wright, conductor, St. Paul's Chapel, Columbia University, New York, May 7.

Pageant	Leo Sowerby
Chorale (*)	Roy Harris
Prelude and Fugue No 1 (*)	Denis Badings
Canzona	Denis Badings
Toccata	Marius Monnikendam
Concerto in D Major (*) (**)	Marium Monnikendam
Landscape (Ms) (**)	Eric DeLamarre
Primavera (Armonie di Firenze)	Seth Bingham
Flandria (*) (**)	August Maekelbergh
Fantasy on Wareham	Searle Wright
(*) First New York performance	
(**) Dedicated to Claire Coci	

This was the first in the 1957 Spring Festival of Music programs presented by Columbia University and under the general direction of its organist and choirmaster, Searle Wright.

Even with a very large attendance, the acoustics of St. Paul's Chapel are difficult for an organist to make music linearly and contrapuntally crystalline. Those who know the Sowerby Pageant will understand when I report that while the prodigious demands were met most successfully, the music, as such, was frequently rather jumbled out in the nave. The Harris Chorale, for organ and brasses, is an interesting work, in typical Harris compositional style which, had the piece been longer, might have paled for an almost monotonous sameness was beginning to emerge.

The music of the two contemporary Dutch composers was a welcome relief from so much French heard recently. Contemporary German and Dutch composers write more diatonically, frequently have the sound of more strength in their music than some of the French super chromaticism. The first piece by Badings is worth looking into, and the second also worth doing by any who are fortunate enough to have a good oboist in their midst. Oboe and organ make a good combination.

The Monnikendam Toccata is acceptable but I begin to doubt whether it would wear too well if heard too often. The Concerto, for organ and brasses, is a good addition to the literature for this combination. I liked the first and third movements the best, with real preference going to the first movement. DeLamarre's lovely little piece I had not heard before. I can only hope this manuscript will be published for it is exceptionally beautiful stuff for recitals and the type of thing muchly needed.

Claire Coci did a grand job on Bingham's piece. This is audience material of top caliber which more organists should utilize. I had heard the Maekelbergh variations before and while it is well written stuff I cannot say I am impressed with any particular originality for it is almost completely derivative writing based on the more familiar French compositional devices.

Searle Wright's Fantasy had the audience poking their noses into the hymnals, presumably to follow what the composer did with the tune. He has fashioned a fairly short piece for organ, brasses and tympani into a compelling thing which rises to a final climax of considerable intensity.

My compliments to Miss Coci for presenting a program well off the beaten track. The fresh atmosphere of new material to organ recital programs was welcome indeed. She was in fine form and imparted a full sense of artistic virtuosity. I cannot say quite so much for the ensemble work. It was obvious that more rehearsals were needed for

the presentation of polished performances.

This Spring Festival continued on May 9 with a performance of the Brahms Alto Rhapsody, with Carolyn Gillette as soloist. The May 12 Festival Evensong is reported below. Programs of the noonday organ recitalists during the festival month will be found in the "Recitalists" columns. R.B.

FESTIVAL EVENSONG, St. Paul's Chapel, Columbia University, New York, May 12. Choir of St. Paul's Chapel, Searle Wright, conductor; instrumental ensemble; Patricia MacDonald, soprano, Carolyn Gillette, alto, John Sims, tenor, Hugh Nevin, bass.

Magnificat in D	Leo Sowerby
Psalmus Hungaricus	Kodály
O Welt ich muss dich lassen	Isaac
Mass	Stravinsky
These Things Shall Be	Ireland
I heard the voice of Jesus say	Tallis
Chant de Joie	Langlais

There is a certain special quality about a musical performance by the above aggregation, masterfully directed by Searle Wright. As usual, his improvisation preceding the processional hymn was highly interesting, this time showing off colorings in this organ seldom heard.

Sowerby's Magnificat is a handsome work which I had not before heard. I would recommend it highly for any accomplished choir.

After not being heard for many years in New York it was almost amusing to note that both the New York Philharmonic and St. Paul's Chapel presented the Kodály the same week this season. This is music somewhat beyond the possibilities of the average choir for it is a complex thing, which, with orchestral score reduced for playing on the organ, presents mighty problems.

If one knows Kodály from his more recent works, this 1924 (?) composition strikes the listener as amazingly lyrical and romantic music. Again, however, I would urge professional groups—carefully stressing the importance of an organist who is most resourceful—to look into this piece for it is fascinating stuff. Tenor John Sims' lovely voice was heard to excellent advantage; in fact, I liked his singing better than the Philharmonic's soloist.

The Isaac unaccompanied motet had just about the loveliest choral sound I've heard in quite a spell. Searle Wright's interpretation left nothing to be desired. No doubt the Stravinsky Mass is a fine work but quite frankly the acoustics of the chapel so reacted on the solo, choral and woodwind quintet forces that much of it was pretty much a mishmash. I would like to hear the Mass under other acoustical conditions.

The Ireland anthem is a magnificent thing which more choirs—good ones, that—is—should sing. The requirements for the tenor solo part are considerable, as they are for both choir and organ. The score was originally for orchestra but Searle Wright did a noble job reducing it effectively.

For the Offertory Hymn, the Vaughan Williams setting of "Old Hundredth," composed for the coronation of Elizabeth II, was used. When one combines a good choir, the congregation, brasses and the organ, and as Vaughan Williams knowingly writes, there is a terrific thrill resulting. It is quite breath-catching.

The Orison, following the closing prayers, was Tallis at his best. This is an exquisite thing. Herbert Burts' playing of the Langlais postlude was indeed excellent, and I was no end pleased to note that a fairly large segment of the audience remained until its conclusion. Again, my congratulations to Searle Wright and all those who participated for a highly worthwhile evening of music off the beaten path. R.B.

MUSIC FOR ORGAN



Gilman Chase

MC LAUGHLIN & REILLY COMPANY, 252 Huntington Ave., Boston 15, Mass.

William Y. Webbe: *Six Preludes and Postludes* (on Gregorian Chant Themes, #2081, 16 pages, \$1.50).

This volume of service-length compositions should be of considerable value to both Roman Catholic and Protestant organists alike. The composers avoids our Western major and minor tonalities in favor of the Gregorian modes, and I am happy to report that the quality of his writing is excellent and alive with musical interest. A useful collection.

George F. McKay: *Canzone Celesti*, 10 pages, \$1.

While these three pieces cannot compare in stature with the above-mentioned works of Mr. Webbe, they do possess qualities useful to the average church organist. Two are quiet preludes, and the third is a rousing postlude, "Hymn of Thanksgiving."

Camil Van Hulse: *Postlude on Adeste Fidelis*, 6 pages, \$1.

If you feel you MUST have a postlude based on this Christmas carol-dance, I suppose this is as good a one as you will find around. It is on the brilliant side, though not difficult to play, and will serve well at Christmastide.

H. T. FITZSIMONS CO., INC., 615 North LaSalle St., Chicago 10, Ill.

Jean Langlais: *Folkloric Suite*, 28 pages, \$3.50.

Here are five most interesting compositions from the fertile mind of the talented organist of Ste. Clotilde in Paris. Langlais, though blind, has written much music, organ and choral, and practically all of it is excellent. Never a lapse into the banal; everything is fresh and exciting. While all of these pieces in this latest suite are splendid and useful, two of them are quite irresistible: Legende de Saint Nicholas and Cantique—the latter might well be a written-out version of one of his superb improvisations at the famous organ of Franck and Tournemire. By all means get this suite and you will play its interesting contents many times. The price is a bit steep, and again I must remind a publisher that organists are underpaid slaves, with salaries that debase their noble profession.

STAINER & BELL, LTD., (available in the U.S. through GALAXY MUSIC CORP., 2121 Broadway, New York 23, N.Y.)

Matthew Locke (ed. Thurston Dart): *Organ Voluntaries*, 7 pages, \$1.50.

These seven voluntaries have been reproduced from Locke's *Malothecia* (1673). Incidentally, Locke was the teacher of Henry Purcell. Six of the pieces are for a "single" organ—an instrument with only one manual and no pedal. The seventh piece is for a "double" organ—two manuals, no pedal. Now, if you are possessed with a lot of musical imagination, and can free yourself from the rhythmic chains clamped on you by your former teachers, you can make some interesting music out of these pieces. Meticulous attention must be paid to the involved ornamentation which is an integral part of this kind of music (in spite of what Richard Gore may say to the contrary.) What!

have said about using ornamentation will automatically limit the use of these pieces, as most organists, I fear, will produce nothing but deadly dull sounds out of them, for most organists lack this necessary ingredient to music making: **imagination plus rhythmic freedom.**

BREITKOPF & HAERTEL (available in U. S. through ASSOCIATED MUSIC PUBLISHERS, INC., 1 West 47 St., New York 36, N. Y.)

Joh. Nep. David:

Preamble und Fuga (D minor), 12 pages, \$1.50.

Passanezzo und Fuge, 14 pages, \$2.

Ricercare in C minor (3), 7 pages, \$1.50.

Zwei kleine Präludium und Fugen, 19 pages, \$2.25.

Zwei Hymnen (Pange lingua, Veni Creator), 11 pages, \$1.75.

Fantasia super L'Homme arme, 7 pages, \$1.50.

Zwei Fantasien und Fugen (E minor, C Major), 25 pages, \$2.25.

Chaconne, 15 pages, \$2.40.

Toccata und Fuge (F minor), 17 pages, \$3.

This has been my introduction to the organ music of Herr David, and I am confronted with many pages of involved counterpoint. It all looks much like Reger and Karg-Elert, and is equally Germanic in style and content, and technically difficult to play. Frankly, I am perhaps defeatist in my attitude, for I see no real reason for writing fugues in the 20th century, just as I see no need for writing in the Chanccone-Passacaglia form today. Bach sewed these forms up once and for all, and left nothing more to be said in these media.

However, this is a personal point of view, with which many will not agree. For them I recommend the above works which they can wallow in ad nauseam. If I were to choose from the group I would head the list with David's Fantasia super L'Homme arme, for this is rhythmically and melodically the most interesting of them all. Further I would suggest the three Ricercare, the Fantasia und Fuge in E minor, and the "kleine" Prelude in G. All of these compositions emanate from a brilliant mind, perfectly trained, but with little to say. Unfortunately, this is the tragedy of so many of our contemporaries.

CONCORDIA PUBLISHING HOUSE, 3558 S. Jefferson Ave., St. Louis 15, Mo.

Jan Bender: Toccata, Aria and Fugue, 14 pages, \$1.25.

Evidently, neo-classicism is still alive (I assumed that this had died quietly in the late 30's) for this triptych is just that: sheer neo-classicism pointing towards J. S. B., with the added seasoning of some 20th century counterpoint.

Actually this work is an effective one and should be well received by our more progressive performers. The Toccata starts off like many a Bach model with a pedal point anchoring the lines of counterpoint soaring above it. The Aria follows the slow-movement-trio-sonata style with many melodic weavings of musical value. The Fugue is fun, spiced up with unusual syncopations that sustain interest. The technical problems are no greater than in any of the Bach preludes and fugues, and you will find that Herr Bender has added a fresh message to this ancient form.

Henry Purcell: Two Trumpet Tunes, 6 pages, \$1.

I have no reason for mentioning this edition in my review columns other than to vent my fury against sloppy, careless editing as is the case here. Just why Walter Buzin has seen fit to prepare another edition of these two oft-printed tunes defies explanation. There are already at least a dozen available ver-

sions now (mostly incomplete ones at that) and another faulty one seems very unnecessary. Not only are the great majority of the vital ornaments missing in this latest version but there is definite proof extant that the second of these trumpet tunes is not by Purcell at all. It is actually "The Prince of Denmark's March" by one Jeremiah Clarke! You can see now why I hope Mr. Buzin will consider carefully his next bit of "editing."

vocal soloists and an instrumental ensemble. One of the chief values of this festival is the presentation of much new music, by both Jewish and Gentile composers. Organ works played by Dr. Baker were "From the Emek," Marc Lavry; "Toccata," Erich Sternberg; "Arioso," Leo Sowerby; and "Prelude on Psalm 23," Searle Wright.

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Newsnotes

YM&YWHA, New York

The 11th annual "Y" Young Artist Contest sponsored by the Young Men's and Young Women's Hebrew Association selected Richard Syracuse, pianist, as the winner of a debut recital to be given in Kaufmann Concert Hall, and a prize of \$100.00. Chairman of the Contest was Dr. A. W. Binder, and the jury consisted of Kurt Appelbaum, Erno Balogh, Artur Balsam, Emerson Buckley, Ania Dorfman, Valdimir Graffman, Heida Hermanns, Margaret Hillis, Irene Jacobi, William Lincer, Eugene List, Michael Rosenker and Margrit Schey-Kux.

OUR TONAL ANCESTRY AND THE PRESENT

This was the general title of the 1957 Three Choir Festival presented annually in Congregational Emanu-El, New York. The festival included three concerts on April 5 and 6, and included the Temple Emanu-El Choir, Lazard Saminsky, conductor; Dr. Robert Baker, Temple organist; conductor-composers Hugo Keisgall and Philip James,

Heinz Arnold

F.A.G.O., D.Mus. (Dublin)

Stephens College
Columbia, Missouri

RECITALS

EDWARD BERRYMAN

The University of Minnesota
University Organist

The Cathedral Church of St. Mark
Minneapolis

Paul Allen Beymer

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ETUDE

magazine has announced the discontinuance of publication with the May-June 1957 issue. Changing conditions and increased publishing costs have been given by the parent company, the Theodore Presser Company, as the reasons for giving up this 74-year-old journal. First published in Lynchburg, Virginia by Theodore Presser, the magazine came under the editorship of Dr. James Francis Cooke in 1907. He remained in this post until his retirement in 1949 when Guy McCoy took over this post. Mr. McCoy had been assistant editor for 20 years.

REFORM CONGREGATIONAL KENESETH ISRAEL

in Philadelphia presented four programs of Music for the Synagogue in celebration of Jewish Music Month. Music was under the direction of Frederick Royle. Featured on February 3 was "The Sacred Service of Salomon Rossi" (1570-1628); on February 10, "The Hasidic Service of Isadore Freed"; on February 17, "The Service Sacré de Léon Algazi"; and on February 24 Mendelssohn's oratorio "Esther."

This synagogue's Second Annual Festival of Music for the Synagogue was presented on four consecutive Friday evenings starting January 18, and included the performances of Traditional Chants of the Sephardic (Spanish-Portuguese) Rite; Selections from "Praise and Song" by Lewandowski; the Service Sacré of Milhaud; and Handel's oratorio "Joshua."

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ORGANIST

ST. MARK'S CHURCH, PHILADELPHIA
has announced that Emma Lou Diemer, organist of Central Presbyterian Church, Kansas City, won the 1956 Composers Competition sponsored by the church. A Festival Voluntary, based on a specific theme, was required. The winner receives an award of \$100 and publication of the work by St. Mary's Press.

First performance was played at Solemn Mass on the Feast of St. Mark by Wesley A. Day, organist and choirmaster of the church, and was repeated the following Sunday morning. Judges for the competition were Norman Hollett, Vernon de Tar and Edward B. Gammons.

KILGEN ORGAN COMPANY reports the following contracts recently signed:
St. Mary's Church, Colby, Wis.

SETH BINGHAM

Teacher of Church Musicians
F.A.G.O. Mus.Doc.

Music Department, Columbia University
School of Sacred Music
Union Theological Seminary

921 Madison Ave., New York 21, N.Y.

WILLIAM G.

BLANCHARD

Organist

Pomona College

Claremont

California

Alastair Cassels-Brown

M.A. (Oxon.), F.R.C.O.

ASSOCIATE ORGANIST AND CHOIRMASTER
CATHEDRAL OF ST. JOHN THE DIVINE
THE CATHEDRAL CHOIR SCHOOL
New York 23, New York

Clarence Dickinson

CONCERT ORGANIST

Organist and Director of Music, The Brick Church;
Director-Emeritus and Member of Faculty
School of Sacred Music, Union Theological Seminary

NEW YORK CITY

GEORGE FAXON

Trinity Church, Boston

BOSTON UNIVERSITY

Maurice Garabrant

M.S.M., F.T.C.L., MUS.DOC.

Organist and Director of Music

CHRIST CHURCH, CRANBROOK
BLOOMFIELD HILLS
MICHIGAN

St. Catherine of Siena Church, New Orleans,

La.
Christian Church, Monroe City, Mo.
St. Joseph's Church, San Antonio, Tex.
First Lutheran Church, Muskegon, Mich.
Ursuline Academy, Springfield, Ill.
Walnut Hills Avondale Methodist Church,
Cincinnati, Ohio

St. John's Church, Logoootee, Ind.
St. Paul's Lutheran Church, Albion, Mich.

ASCENSION ANNUAL AWARD

The Church of the Ascension, New York, announced that Arnold Freed of New York won the tenth annual award for an anthem. Honorable mention went to Leroy Baumgartner of New Haven, Connecticut. Mr. Freed's anthem, "Holy, holy, holy, Lord God of Hosts," was given its first performance at the Ascension Festival Service May 27 as sung by the choir of Ascension Church, Vernon de Tar, organist and choirmaster.

The \$100 award was presented the composer at a reception in the church house following the service. H. W. Gray Co., Inc. will publish the work. Judges for the competition were Vittoria Giannini, George Head, and Robert Tangeman.

H. W. GRAY COMPOSITION CONTEST

Under the auspices of AGO a prize of

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Union Theological Seminary

Recitals

Instruction

Frank B. Jordan

MUS. Doc.

Drake University

DES MOINES

IOWA

\$200 has been offered by the H. W. Gray Co., Inc. to the composer of the best organ composition submitted. Works in the larger forms will not be considered since the aim of the contest is to find a work that combines musical excellence with practical length and usefulness.

The board of judges will be Alec Wyton, Alexander Schreiner and Leslie P. Spelman. The winning piece will be published by H. W. Gray on a royalty basis.

Manuscripts, signed with nom de plume or motto must be submitted to the American Guild of Organists, 630 Fifth Avenue, New York 20, N. Y. not later than January 1, 1958, and must include return postage.

Recitalists

FOUR RECITALS in the CHURCH OF ST. MARY THE VIRGIN, New York.

EDWARD LINZEL, May 6:

Vivaldi: Concerto 3 in C

Bach: Wachet auf!; Wo soll ich fliehen hin;
Wer nur den lieben Gott lässt walten;

Meine Seele erhebt den Herren; Ach bleib bei uns; Kommt du nun. Jesu

Franck: Prière

Widor: Symphony 6

ERNEST WHITE, May 13:

Couperin: Messe pour les Paroisses

Weckman: Ach wir armen Sünder

Buttstedt: Von himmel kam der Engel Schar

Strungk: Meine Seele erhebt den Herren

Walther: Was Gott tut, das ist wohlgetan;

Lobe den Herren; Jesu meine Freude

Bach: Fantasia in G Major

EDWARD LINZEL, May 20:

Marchand: Suite pour Orgue

Franck: Fantasie in C Major.

HOWARD KELSEY

Washington University

SAINT LOUIS 5, MO.

Edwin Arthur Kraft

MUS. DOC.

Organist and Choirmaster

TRINITY CATHEDRAL

Cleveland, Ohio

Head of the Organ Department

Cleveland Institute of Music

JANET SPENCER MEDER

Children's Choir School

Washington, N. J.

Box 134

Claude L. Murphree

F.A.G.O.

University of Florida

Gainesville, Fla.

Organist

First Baptist Church



RAPHAEL and JEAN VALERIO

have been appointed Ministers of Music in Old First Church (Presbyterian), Huntington, Long Island, New York, following the retirement of Dr. Frank Willgoose, after 30 years continuous service. Before coming east, the Valerios served four and a half years Plymouth Congregational Church in Seattle, Washington.

Langlais: Mors et Resurreccio; Ave Maria, Ave Maris Stella; Te Deum
Duruflé: Suite pour Orgue, Opus 5
ERNEST WHITE, May 27:
Dandrieu: Dialogue et Muzeète
Böhm: Herr, wie du willst; Allein Gott in
her Höh sei Ehr
Hanff: Auf meinen lieben Gott; Ein feste
Burg ist unser Gott
Lübeck: Nun lasst uns Gott dem Herren;
Prelude and Fugue in E
Kellner: Herzlich thut mich verlangen
Franck: Choral in B minor
Bach: Fantasia and Fugue in C minor
NOONDAY RECITALS, St. Paul's Chapel,
Columbia University, New York
HERBERT BURTIS, May 2:
Alain: Variations sur une Thème Clément
Jannequin; Berceuse sur deux notes qui
comptent; Litanies
SEARLE WRIGHT, with Carolyn Gillette,
alto, and Male Choir of St. Paul's Chapel.
May 9:
Krenek: Sonata for Organ

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Schumann: Fugue No. 3 on B A C H
Brahms: Rhapsody for Alto and Male Chorus
Tournemire: Toccata on a Choral
WALLACE M. COURSEN, JR., May 14:
Vivaldi-Bach: Concerto 4 in C Major
d'Indy: Prelude in E Flat minor
Hindemith: Sonate 2
Sowerby: Prelude on Song 46
Mendelssohn: Prelude and Fugue in C minor
Karg-Erlert: Legend
ALBERT RUSSELL, May 16:
All Bach Program:
Fugue in D minor
Ertodt uns durch dein Gute
Erbarm dich mein, O Herre Gott
Christ lag in Todesbanden



EXAMINING THE SCORE for an original composition presented in May by the Kansas State College band at their annual spring "pops" concert are ROBERT WILSON HAYS, college organist, and JEAN HEDLUND, band director. The composition, "Fanfare and Fugue," was written by Hays and scored for band by Hedlund. Robert Wilson Hays has been college organist since 1946, before this was organist of Grace Cathedral in Topeka.

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The organist of Notre Dame Cathedral, Paris, in his second transcontinental tour of the United States has the following bookings made through the Roberta Bailey Concert Management:

- April 29: St. Thomas Church, New York
- May 1: Methuen, Massachusetts
- May 6: All Saints Church, Worcester, Mass.
- May 7: Albany, New York
- May 8: Hotchkiss School, Lakeville, Conn.
- May 10: Jacksonville, Florida
- May 12: First Baptist Church, Meridian, Miss.

- May 14: Atlanta, Georgia
- May 17: Topeka, Kansas
- May 20: Chicago, Illinois
- May 25: Tacoma Park, Maryland
- June 2: Cathedral Church of St. John the Divine, New York
- June 17: Long Beach, California
- June 19: Dallas, Texas

M. Cocherneau will also hold master classes and lectures in Worcester, Mass.; Chicago, Ill.; Atlanta, Ga.; and Long Beach, Calif.

ROBERTA BAILEY

After June, 1957, Roberta Bailey will direct her concert management from Westboro, Mass., where she will give sole attention to the organ recital field. Other artists under her management will be handled by New York managers.

Miss Bailey was married in The River-

side Church in New York on June 22 to Mr. Richard F. Johnson, who, in addition to his position with the Presmet Corp., Inc., is sub-dean of the Worcester Chapter AGO, and organist-director of the Evangelical Congregational Church of Westboro.

VIRGIL FOX

toured the West Coast following Easter, playing the opening recital on the new Austin organ in the new First Christian Church in Oklahoma City, Okla. Other recitals schedu-



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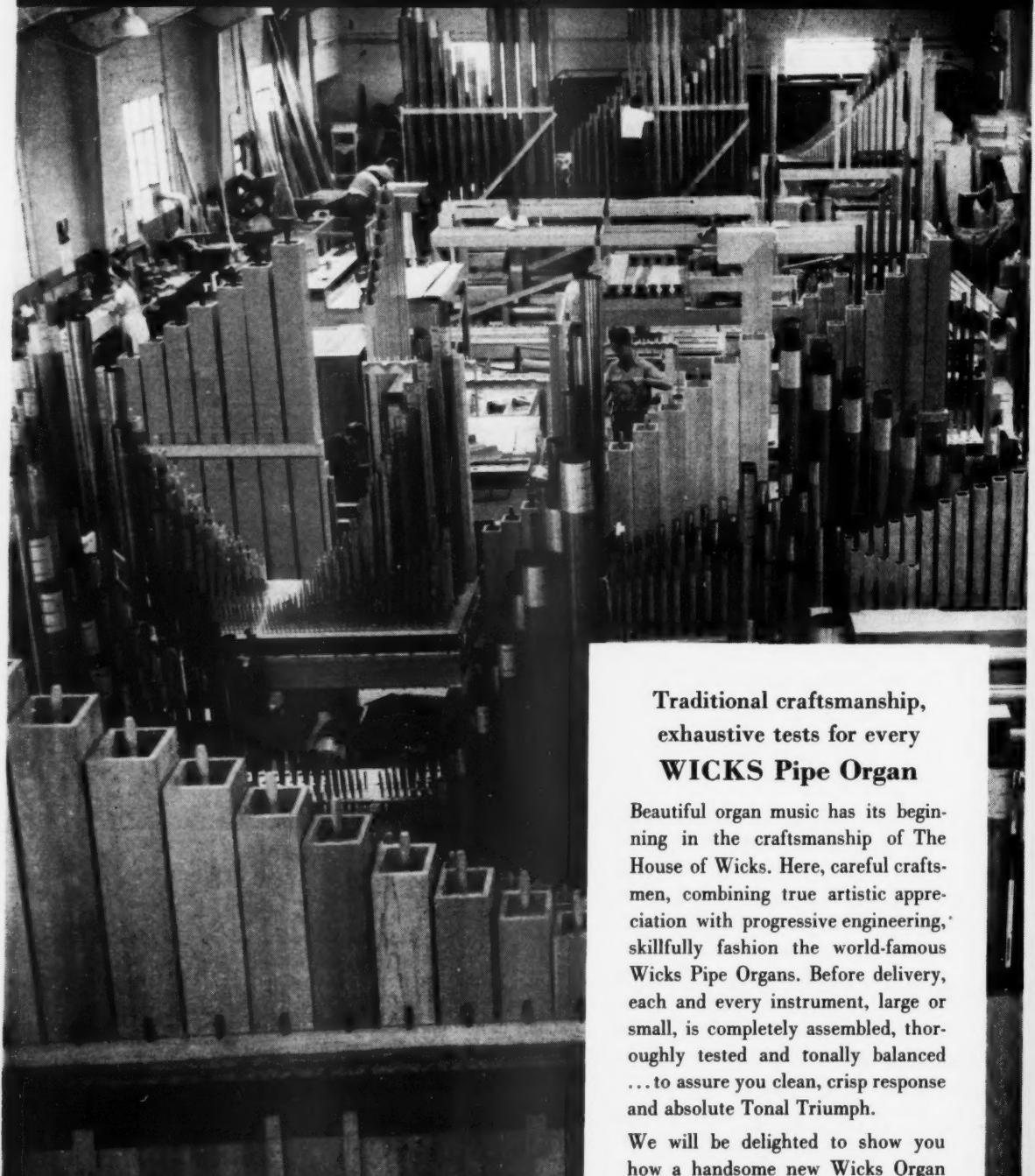
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